IN THIS ISSUE: { MUSICAL LETTERS FOR THE ALPHABET SOUP .... By Dorothy M. Andrews
A NEW THEORY OF OPERA .... By Frank Patterson

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, JULY 14, 1934

Price 15 Cents

Photo by Fayer, Vienna.

ELEANOR SPENCER

Pianist

ROSA PONSELLE
surrounded by some of her pets in her Riverside Drive penthouse where she is spending part of the summer.

LAURITZ MELCHIOR, MRS. MELCHIOR (left) and FRIDA LEIDER
on their way from Paris to London, where the tenor and Mme. Leider sang in two Nibelungen Ring cycles at Covent Garden. Mr. Melchior also appeared as Florestan in Fidelio, and in June during the Italian season of the London opera house, sang Otello three times.

ETHEL BARTLETT and
RAE ROBERTSON,
English duo-pianists, recently concluded an extensive tour of Holland, among their engagements being an appearance at The Hague. The two have been reëngaged for the Residentie Orchestra at The Hague under van Anrooy, and during the summer are to play concertos at the Kurhaus, Scheveningen, at the Kurhaus, Ostend, and at the Promenade Concerts, Queens Hall, London, as well as other concerts and recitals. Miss Bartlett and Mr. Robertson are working on additions to their repertoire, and expect to bring many novelties to America when they return here early in January.

"SKIPPER" JOHN CHARLES THOMAS,
American baritone, of the Metropolitan Opera, and Mrs. Thomas spent the month of June on their houseboat, Masquerader, fishing in southern waters.

SOME OF LILY PONS' GUESTS
at a luncheon which she gave to friends, artists and press men at the Cafe de Paris in Paris. Miss Pons stands in centre, hand on waist; holding Miss Pons' hand is her teacher, Alberti de Gorostiaga; next to Alberti is M. de Badet, next to him is Salini. Seated, left to right: Irving Schwerké, Margherita Tirindelli, Federico Longas, M. Miomandre, M. Royer, Regis Leroy. Standing, left to right: Miss Levinson, M. Frank, Mrs. Meckel, May Birkhead, M. Messager, Paul Le Flem, Carol Berard, Mr. Vaudoyer, Arnold Meckel, M. Berlioz and others. (Photo by Studio Piaz.)

THE PIRATES OF PENZANCE
cast and orchestra, presented by Carl H. Tollefsen in Brooklyn, N. Y., in May, produced by the Flatbush Teacher Training School for the benefit of the Flatbush Day Nursery. Alma Tollefsen took the part of Frederick, the Pirate apprentice. (Photo by H. Barreuther.)

LILLIAN GUSTAFSON,
soprano, on the boardwalk at Atlantic City, N. J.

DR. GIUSEPPE GAUDENZI,
vocal authority (seated) and his artist-pupil, Hans Clemens, tenor of the Metropolitan Opera. (Photo by Wide World Studio.)

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some special phase of the art.
Summer Address: care Musical Courier, 113 West 57th St., New York

DE SALES SCHOOL OF SINGING
Regina A. De Sales 91 Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

REINHOLD von WARLICH
THE LIEDER SINGER AND TEACHER OF SINGING
73 rue des Vignes, Paris XVI, France
Telephone: Auteuil 50.81

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

IRENE FREIMANN
CONCERT PIANIST—TEACHER
308 West 94th St., New York City
Tel.: RIverside 9-9643

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

MME. DELIA VALERI
Voices injured by bad use restored to their brilliancy and efficiency. Artists' cases taken care of in confidential way. Also limited number of beginners accepted.
344 West 72nd St., N. Y. SUsquehanna 7-5389.

REMO BOLOGNINI
VIOLINIST
CONCERTS—RECITALS—INSTRUCTION
Studio: 200 West 57th St., New York
Telephone: CIrcle 7-3225
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

WINFIELD ABELL
Piano Instruction, Director of
SCHOOL FOR ADVANCEMENT IN MUSIC
Auditions Obtained by correspondence
Studios: Steinway Hall, 113 West 57th St., New York.

MRS. WM. NEIDLINGER, F.G.V.
EXPONENT OF DR. FRANK E. MILLER'S VOCAL ART SCIENCE
225 West 99th Street, New York
Phone RIverside 9-1582

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8939

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

MARIE MILLER
HEAD OF HARP DEPARTMENTS:
INSTITUTE OF MUSICAL ART, FINCH SCHOOL, JUILLIARD SUMMER SCHOOL
Address
Devon Hotel, 70 West 55th St., New York City

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
237 Elwood Avenue, Newark, N. J.
Telephone: PEnnsylvania 6-2634 and HUmboldt 1439

AMELIA BRADDOCK
MEZZO SOPRANO—CONCERT AND RECITAL
TEACHER OF SINGING
Interview by appointment
403 Carnegie Hall, New York

EMILIO ROXAS
TEACHER of SINGING and COACH
Teacher of JAN PEERCE, Radio City Music Hall Artist
160 West 73rd St., New York City
Telephone: TRafalgar 7-3995

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
853 Seventh Ave., Apt. 10 D, N. Y. COl. 5-9775

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

FRANK BIBB
TEACHER OF SINGING
160 West 73rd Street, New York
Telephone TRafalgar 7-6700

MME. SCHOEN-RENÉ
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
SCHOLARSHIPS IN VOICE AND PIANO
Auditions by Appointment
1425 Broadway, New York, Tel. PEnn. 6-2634
42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
137 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419-13th St., N. W.
Montreal: E. C. N. Lanctot, 3430 St. Famille St.
Toronto: Arleigh Watson Junor, 106 Jameson Ave., Parkdale
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolgang Baruch, Podbabska, 36/15, Prague, XIX.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

GERMANY
Berlin: Frank Patterson, Charlottenbrunner St. 42,A Berlin-Grunewald.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Reichs str. 13, Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53. 34, 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 17 Waterloo Place, S. W. 1.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Rome and Milan: Raymond Hall, Premosello (Prov. Novara).

MEXICO
Mexico City: Abel Plenn, Ave. Uruguay 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Berkeley: Martha Redewill, International House.
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: George Sklar, 1819 G St., N. W.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Carolyn Ottinger, 503-5 Norris Building.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

IOWA
Des Moines: Mrs. Herbert W. Hahn, 3516 Crocker St.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 22 Commeres St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth Brotman, 2211 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 221 Pearl St.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Newark: Milton Sanderson-Wein, 489 Jelliff Ave.
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 262 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Thomas Gerson, 20 Rundel Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickoré, 50 Glenwood Ave.
Cleveland: Rom H. Widder, 3741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Florene Watkins, 3001 Silver Street.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

VOL. CIX—No. 1
WHOLE NO. 2826

Published weekly September to May inclusive, monthly June, July and August, by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

FIFTY-FIFTH YEAR

MADELEINE
KELTIE
SOPRANO
•
1415 Steinway Hall, New York, N. Y.

HORTENSE
DRUMMOND
CONTRALTO
Chicago Grand Opera Company
825 Orchestra Bldg. Chicago, Ill.

ELSE HARTHAN
ARENDT
SOPRANO
•
300 Fine Arts Building, Chicago, Ill.

JOHN
CAMPON
Teacher of Singing
No pupil accepted unless definite vocal progress can be assured.
156 West 72nd St., New York City
SUsquehanna 7-0197

SAMUEL
MARGOLIS
Voice Culture
1425 Broadway, Suite 38, New York City

Florence Wessell
VOCAL STUDIO
50 East 77th St., New York City
BUtterfield 8-4381

VLADIMIR
GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street,
New York, N. Y.

NEVADA
VAN DER VEER
Contralto
Vocal Studio:
160 Vest 73rd Street
New York City
PERSONAL REPRESENTATIVE
MRS. ANITA DAVIS-CHASE
234 Boylston St., Boston, Mass.

THOMAS N.
MACBURNEY
TEACHER OF VOICE
609 FINE ARTS BLDG.,
CHICAGO, ILL.
Webster 3551

ELSA LEON
VOICE BUILDER AND COACH
CONTRALTO
Opera—Concert—Oratorio
301 Carnegie Hall, N. Y.
Circle 7-6238

Walter Henry
HALL
Professor Emeritus of Choral Music,
Columbia University
Address 39 Claremont Ave., New York

ALMA
PETERSON

Mr. and Mrs.
HERMAN DEVRIES
Teachers of Singing
Address: Congress Hotel, Chicago
Har. 3800

RONALD
MURAT
Violinist-Composer of the Faculty of Juilliard School
200 W. 108th St., N. Y. C. ACad. 2-5294

RUTH
SHAFFNER
SOPRANO
Soloist St. Bartholomew's Church
28 East 70th Street, New York
Tel. RHinelander 4-1750

EMILY ROOSEVELT
SOPRANO
•
Mgt. Richard Copley, 113 W. 57th St.
New York

MME.
CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Special Summer Classes Forming Nominal Fee
Five Recent Years in Europe
21 W. 95th St., N. Y. RIverside 9-0141

JAMES LEVEY
FORMER LEADER OF THE LONDON STRING QUARTET
is spending the summer in America for the first time this year—Conducting Violin and Chamber Music Classes
117 West 58th St., New York Circle 7-5590

ELEANOR
STEELE
SOPRANO
HALL
CLOVIS
TENOR
•
JOINT RECITALISTS
•
Management: Richard Copley
113 West 57th St., New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL
Teacher of Vocal Music
Metropolitan Opera House Studio
1425 Broadway, New York
Phone: PEnnsylvania 6-2634

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

SIBYL SAMMIS
MacDERMID
Soprano Pupils Accepted
SHERMAN SQUARE STUDIOS
160 West 73rd Street
New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

LEONARD RUDKO
VOICE CULTURE—COACHING
Studio: 2231 Broadway (at 80th St.) N. Y.
Telephone ENdicott 2-8817

A. VERNE
WESTLAKE
Modern Technic Specialist
Improvisation.
Teachers Course. Graduation Certificate.
Fortnightly Musicales.
803 Steinway Hall, N. Y.
Tel. Plaza 3-8582

MAUD
KEY SHELTON
Soprano
825 Orchestra Hall Bldg.
Chicago, Ill.

MARGUERITE
POTTER
Contralto—Teacher of Voice
Scholarships—Auditions Mondays 7 P. M.
Apply Secretary, 817 Steinway Hall,
New York

Vol. CIX, No. 1
Whole No. 2826

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
July 14, 1934

Copyright, 1934, by The Musical Courier Co., Inc.

Vienna's Festival Attracts Throngs Despite Nazi Menace

Foreign Tourists Absent, But Natives Applaud Foreign Artists—Lehmann and Giannini Sell Out Opera—Metropolitan's New Soprano Sings Brünnhilde—Furtwängler, Krauss and Sidney Beer Conduct—Polish Girls Win International Dance Competition—Rigoletto with Gigli—Four Composers Win Hertzka Prize—Salzburg Still Doubtful

By PAUL A. PISK

VIENNA.—Despite the Nazi outrages, which have kept cautious foreigners away from Vienna and Austria in general, and despite the terrific heat, Vienna's music festival weeks have taken place as scheduled, and both opera and concert performances have drawn large crowds. This proved once again that music to the Viennese is a necessity, not a luxury. It proved, moreover, that it takes more than stink bombs to keep an audience from listening to artists like Lotte Lehmann and the new Vienna singer, Anny Konetzni, discovered in Berlin and already engaged for the New York Metropolitan's season this year. A tear gas bomb was actually exploded at a performance of Walküre, delaying it one hour.

The Opera was sold out for the Wagner Cycle, in which these two artists celebrated their triumphs, and Dusolina Giannini, making her first Vienna Opera appearances, was able to fill the house three times. It was the power of her personality that accounted for her success. She was able to move the audience deeply as Madam Butterfly, and her Aida had something personal and exotic that cast a spell over her listeners.

STRAUSS CYCLE WITHOUT RICHARD

A Richard Strauss Cycle, under the personal direction of Clemens Krauss, was included in the program in honor of the master's seventieth birthday. Since all of Strauss' works are permanently in the repertoire of the Vienna Opera, it was a good idea to let them pass in review. Strauss himself, it is true, has not taken any notice of his Viennese honors. Although he owns a palace in the city of his adoption, the ground for which was presented to him by the government, he has not put in a personal appearance this summer, possibly in order not to add to the difficulties of the artistic exchanges between Germany (which after all is his country) and Austria.

It is, moreover, uncertain whether he will conduct during the Salzburg Festival. Furtwängler has already cancelled his collaboration there, ostensibly because of overwork, but in reality for political reasons. Nevertheless, Furtwängler has come to Vienna to conduct a Richard Strauss festival concert. The orchestra distinguished itself quite especially in Heldenleben and Don Juan, and Elisabeth Schumann, as soloist in a group of orchestral songs, earned a very great success by virtue of her exemplary sense of style and her cultivated singing.

Furtwängler was the object of an unusual ovation. The public wanted to show its impartiality in the valuation of artistic merit.

SIDNEY BEER CONDUCTS

A second Strauss festival concert was conducted by Sidney Beer, the English conductor. At this concert Elisabeth Schumann and Paul Wittgenstein, the one-armed pianist, were joint soloists, the latter playing the Parerga on Themes from the Domestic Symphony which Strauss dedicated to Wittgenstein. It was an interesting concert and the conductor was able to share a genuine success with the soloists. The radio, too, remembered the Strauss birthday; it celebrated it with a performance of the Alpensymphonie.

Artur Schnabel and Bronislaw Hubermann gave a classical sonata recital which drew an audience of 2,000. The pianist stood on the highest heights, and the violinist found his way thither after some initial nervosity. Smetana's fiftieth death aniversary was the occasion for an orchestral concert consisting exclusively of the Czech master's works. Alexander Zemlinsky conducted. Besides the familiar things we heard the unjustly neglected symphonic poem, Wallenstein's Camp—a colorful and gripping musical picture of soldier life during the Thirty Years' War. Jarmila Novotna sang two opera arias and bewitched the audience by the natural charm of her personality and her intimate knowledge of Smetana's music.

A NOVEL BAND

A very unusual concert was that given by the Harmonie Nautique of Geneva—a kind of municipal band of over 100 musicians, unique in its combination of instruments. Except for two double basses, it has only windplayers, including eighteen clarinets, twelve saxophones and a complete brass choir.

(*Continued on page* 39)

Paris Season Ends with Gala Parade of Artistic Events

Ballet Russe Gives Premières—New Work by Rabaud at the Opéra—Respighi Leads His Triptych at Comique—Toscanini Concerts with Straram Orchestra a Triumph—Leider and Melchior Score in Wagner Music Dramas Under Furtwängler—Recitalists Galore

By IRVING SCHWERKÉ

PARIS.—This epistle concludes the season, and its composition is not difficult. There are only abundance and good to mention, and nothing so much delights a journalist's heart as to be able to follow the Biblical injunction (Phil. 4:8, if you are incredulous) to let the mind dwell upon things of "good report." In what follows, there will be no lingering upon individual successes. The same ritual can be applied to every item, i.e., the hall was packed to capacity by a brilliant and discriminating audience, Mr. —— or Mme. —— was applauded, cheered and ovated over and over again, and (in the case of recitalists) almost every item on the program had to be repeated and as many "extras" given. This outburst may be taken to cover the entire period herein under scrutiny, and to show you how the formula works, let us apply it first to Argentina, the most extraordinary show-woman now on the stage.

Argentina, accompanied by Louis Galvé, gave an exhibition of new and repertoire dances in the Theatre des Champs-Elysées. (Here quote from above, "The hall, etc.," down to "given.") Argentina never was more fascinating, and one sat literally enchanted with the subtle variety, mood expressiveness and beauty of her art. The dances created on this occasion are 1800 (Castilla) by Albeniz; 1890 (Ecos de Parranda) by Granados; Alegrias-Solera by Ballesteros-Yust; and Sacro-Monte (Granada Gypsy Dance) by Turina.

TO THE MYSTIC EAST

Uday Shan-Kar and his company of Hindu Dancers and musicians appeared twice in the Rameau Hall. (Quote as above.) Again one had an evening of pure enchantment, and there is no reason to describe a performance that is known and admired the world over. Suffice it to say that these people attain a degree of plastic and sonorous poesie of seizing eloquence and evocative power.

RUSSIAN BALLET PREMIÈRES

The Russian Ballets of Monte Carlo have just had an highly successful season in the Théâtre des Champs-Elysées (Adapt quotation, s. v. p.) In addition to old stand-by ballets, such as Les Sylphides, Blue Danube, etc., a number of new works were given. One of these, Choreartium, which was created in London, is a particularly lovely production. It is done to Brahms' Fourth Symphony. The choregraphy is by Massine, costumes and scenery by Terechkovitch. Choreartium cannot be described on paper any more than can the Brahms Symphony, which it visualizes. To appreciate what a composer does to his themes, rhythms, and harmonies, his music must be heard and to appreciate how Massine has translated the Brahms genius for thematic development to the stage, Choreartium will have to be seen. It is a plethora of wonderful gifts, certainly one of the best achievements of the Russian Ballets of Monte Carlo.

Les Imaginaires, by Georges Auric, was a world-creation. The world is still surviving. The scenario of Les Imaginaires has to do with the tragic adventures of a Circumference, a Triangle, and a Polygon. Drawn on a blackboard, they come to life, begin to feel human passions, and all get mixed up in a general geometrical misfit. A salient feature of Les Imaginaires is its utter lack of imagination; another is the aridness of its musical score.

Union Pacific, which had been created by the Monte Carlo people in New York, was also submitted to the Parisian public for the first time. This work with scenario by MacLeish, music by Nabokoff and choregraphy by Massine, depicts phases of that moment-

(*Continued on page* 24)

Berlin Begins Art Weeks with The Ring Led by Furtwängler

Forty-five Events, Musical, Dramatic and Terpsichorean, Scheduled—Same Artists, but Different Locale—Maria Müller Scores Success—Leider, Melchior, Giannini in Opera—Strauss, Seventy, Conducts Cycle of His Operas—Philharmonic Moves Outdoors

By FRANK PATTERSON

BERLIN.—Officially the Berlin Kunstwochen (weeks of art—festival—grand season, or however else one may wish to translate it) began on May 10 with Das Rheingold at the Staatsoper under the direction of Furtwängler. The series was to end on June 15 with a concert of the Landesorchester under the direction of Gustav Havemann. Between these there were scheduled forty-five performances, musical, dramatic and terpsichorean, including four Wagner operas, three Richard Strauss operas and one ballet, one Johann Strauss operetta, two choral concerts, eleven chamber music concerts, five other opera performances—Weber, Schillings, Puccini and Mozart—eleven symphony concerts of various sorts, some of them in the Schlüterhof of the old Castle, under the direction of Kleiber, and one sonata evening given by Gieseking and Kulenkampff. Strauss conducted several of his own works in honor of his seventieth birthday.

This program is all under the aegis of the local tourist agencies and of state and city governments. It is a worthy and heroic attempt to overcome financial difficulties and to make a brilliant season as of old. But, except for a change of locale, there is nothing new in all this offering. The chamber music concerts are given in the Golden Gallery of the Charlottenburg Castle by candlelight, and the Kleiber concerts in the open air in the court of the old City Castle, which dates back to the fifteenth century. The other concerts and the operas are given in the accustomed auditoriums. The musicians taking part are with few exceptions the same as have been seen and heard here all winter, and even Strauss as conductor of his own works is hardly a novelty.

But, on the other hand, if one is willing to dispense with the glamour of an array of world-famous artists, such musical fare as is here so lavishly offered will be found difficult to surpass. The general level of operatic, symphonic and chamber music performances is exceedingly high; Berlin is a delightful place of summer residence, and few cities have so accessible and so alluring spots as the Berlin lakes and rivers, the Spree and Havel and Potsdam.

(*Continued on page* 44)

Metropolitan to Premier New Native Opera

In the Pasha's Garden, One-act Work by John Laurence Seymour, Cimarosa's Il Matrimonio Segreto and Strauss' Der Rosenkavalier Announced—Panizza to Succeed Serafin as Conductor—New Singers Include Four Americans—House to Be Extensively Modernized

Prior to sailing for his annual summer vacation in Italy on the SS. Rex on June 23, Giulio Gatti-Casazza, general manager of the Metropolitan Opera Association, announced the novelties and restorations for the twenty-seventh season of opera under his management, which opens on December 24 and continues for fourteen weeks. The next season will include the world première of a new American opera, In the Pasha's Garden, a work in one act with libretto by H. C. Tracy and music by John Laurence Seymour; the first performance by the Metropolitan of Cimarosa's opera in three acts, Il Matrimonio Segreto (The Secret Marriage), and the restoration after several seasons of Strauss' Der Rosenkavalier. Other operas to be brought back to the active list will be chosen from the following: Beethoven's Fidelio, Bellini's La Sonnambula, Verdi's La Forza del Destino and Montemezzi's L'Amore dei Tre Re.

The additions to the artistic roster include Ettore Panizza, conductor, who, it was announced "will occupy the post left vacant by Tullio Serafin, who, much to our regret, has decided to remain abroad next season"; Helen Jepson and Mary Moore, American sopranos; Anny Konetzni, dramatic soprano from the Vienna and Berlin Operas; Kathryn Meisle and Myrtle Leonard, American contraltos, and Dino Borgioli, Italian tenor.

Overshadowing in importance the announcements of artistic projects was that of a thorough modernization of the Metropolitan Opera House, to be begun this summer. For this purpose a mortgage of $600,000 will be placed on the building by the Metropolitan Opera and Real Estate Company. The renovations, to take place during the next two years, will be carried out by the J. G. White Engineering Corporation. The work to be completed this summer includes thorough modernizing of the electrical equipment, introducing the most recent stage lighting arrangements, installation of a new asbestos curtain and sand-blasting of the exterior.

(*Continued on page* 38)

Stadium Concerts Launch Seventeenth Series

Large Audiences Applaud Programs—Iturbi Conducts Opening Span—First of Opera Productions, Samson et Dalila, Led by Smallens with Althouse and Matzenauer in Title Rôles

The seventeenth season of the Stadium Concerts, at the Lewisohn Stadium, New York City, by players of the Philharmonic-Symphony Orchestra, was opened on the evening of June 26, with José Iturbi, Spanish pianist and conductor, as leader of the opening span. An audience estimated as about 10,000 crowded the open-air amphitheatre. Adolph Lewisohn and Mayor Fiorello H. LaGuardia, both honorary chairmen of the series, made addresses during the intermission. The latter made a plea for the raising of $12,000 still needed to complete the guaranty fund.

The concert was opened with the Star-Spangled Banner. The first half of the program included Beethoven's Egmont overture and fifth symphony, interpreted with regard for classic tradition but with the spontaneity and fire which distinguished Mr. Iturbi's American baton bow in the same series last summer. The second part

(*Continued on page* 7)

Noréna Hailed as Ophelia

(*Special cable to the Musical Courier*)

PARIS.—Eidé Noréna scored a magnificent success as Ophelia in Ambroise Thomas' Hamlet at the Paris Opéra on June 27. The soprano made a heroine beautiful to look at and to hear. She was in fine voice and used her admirable vocal technic to make the florid music sound both beguiling and dramatically moving. The Mad Scene was a triumph of histrionic and singing art. There were overwhelming applause and many recalls. I. S.

MUSICAL LETTERS FOR THE ALPHABET SOUP

Suggested Commission for Aid and Preservation of Indigent Musicians

By DOROTHY M. ANDREWS

IN THESE days of CWA, XYZ, IOU, and all the rest of the *potage de l'alphabète,* there is one much-needed combination of letters that has not yet been used or even thought of—CFAAPOIM—Commission for Aid and Preservation of Indigent Musicians.

Aid has been extended to almost every other class of citizens, and we musicians, the Forgotten Man and the Forgotten Woman, feel like pariahs or untouchables at being thus cut off without a Commission to our names. Before we all starve to death in our garrets, why should not the government preserve some of this fast vanishing species for posterity, as has been done with the buffalo, for instance? Otherwise, we shall soon be as extinct as the dodo and rugged individualism, and the only specimens available will be a few stuffed ones in glass cases in museums, arranged in characteristic poses with backgrounds suitable to our habitat, all labelled with neatly printed cards—"Musician, one of a now vanished tribe, denied government aid because not sufficiently mercenary to demand it, and too visionary and impractical to fit into a machine age."

Now, we may be conceited, but we think we have a place even in a machine age, or I should say, especially in a machine age, for when have people needed music more, to lift them out of themselves, and help them forget the stock market's latest nose dive, the money owed the butcher, the baker, the candlestick maker, and all the rest of that long list we all know by heart?

Instead of letting us die out then, why should not the government preserve a few live specimens of us in a game sanctuary with a permanent closed season? Are we not as important as the buffalo? Why can not the CFAAPOIM spend some of the money now expended on "made work" in building refuges for us—apartments or houses guaranteed to be absolutely soundproof, at low rental, where we may carry out our quaint tribal custom of practicing all day long, with the entirely novel feeling that we are disturbing no one and that no one can disturb us? To most of us that sounds like a glorious, unattainable Utopia, for as things are now, we are at the mercy of people who consider us noxious pests.

The Practise Bugaboo

Heaven pity the poor musician who lives in an apartment and must cater to the idle females who complain bitterly because practicing before twelve awakens them too early and practicing after twelve spoils the afternoon siesta. But if said females turn on jazz on the radio full steam ahead all night just when the musician hopes for a few hours' restful sleep, dare the musician protest? Perish the thought! That would be considered an unwarranted and disagreeable display of artistic temperament.

We not only wish to be spared the agonized howls of such persons, but we also need protection from the too officious neighbors who drop in at all hours, remarking brightly, "I heard you practicing, so I thought I'd run in and listen. Now we'll just sit here and talk and not bother you at all. You go right ahead!"

And yet the persons who interrupt or object to our practicing are the very ones who criticize us ruthlessly if our playing is not 100% perfect. How do the great ever have a chance to become great when practicing is made so difficult? We are more than willing to work twenty-five hours a day if only we can do it in peace without using up half our nervous energy contending against obstacles. Outside interruptions and irritations must be shut out. The delicate plant of artistic talent needs careful tending in a sort of hothouse atmosphere.

Wanted: A Quiet Retreat

Give us our refuge for practicing or I see nothing for it but to move to an asylum for the deaf. The question of a suitable site presents difficulties. The highest peak of Mt. Everest might once have been ideal, but now with aviators flying over it in such flocks, and exploring parties climbing it, we should no longer have our desired solitude, not to mention the fact that aviators, explorers and even the Llamas of Thibet would register loud protests! (If the Llamas want peace and quiet half as much as we do, I am willing to respect their wishes.) The North and South Poles, too, are now all cluttered up with expeditions, so that even those last outposts are closed to us. Perhaps the government could charter an expedition to search for some uninhabited land where we could not possibly be accused of disturbing anyone. That may be one of the discoveries made by rocket flights to other planets—in which case, space in all available rockets will be spoken for by musicians!

In the meantime, if the cost of these expeditions, and of constructing soundproof buildings should prove prohibitive, then a subsidy should certainly provide non-musical apartment dwellers with earmuffs specially constructed so as to filter out all undesirable classical music and admit only jazz from their radios. When anyone wants to practice, he can sound a tocsin like those gas alarms used during the war, and listeners can don the earmuffs in frantic haste. A little training should enable them to do this so quickly that they would hear hardly more than one or two notes of the objectionable music. At the end of the practice period, an "all clear" signal could be sounded.

Still another fund should subsidize teachers for not teaching pupils who show no promise, but on whom they feel obliged to waste valuable time and energy because they need the money. A vocal teacher I know has a pupil whose parents protest furiously when the girl studies any songs that might be called "Good music." "We don't want our Jane to waste her time on that stuff. Give her jazz, something that people really enjoy." Though it goes against the grain, the teacher must comply, for fear of losing the pupil, which of course my friend cannot afford. She would not find it necessary thus to lower her artistic standards if she were subsidized so that she would not need to be afraid of the big, bad wolf. After all, if farmers are paid for ploughing-under crops, for not producing, why should not teachers be paid for ploughing-under a few pupils?

Providing Courses for Listeners

The attitude of this child's parents suggests the need of another fund to provide a code and training school for listeners. An appreciative audience composed of real music-lovers furnishes the inspiration vitally needed if musicians are to give of their best; musical folk usually respond instantly to any demand for more artistic performances. Too, if once properly trained to like good music, these listeners would no longer object to hearing it during practice hours; hence the fund for earmuffs could in time be done away with! (The vitally important appropriation for refuges for musicians should never be discontinued, for it is doubtful if people could ever be educated to the point of leaving us in the solitude we need while working.)

Before we can expect the course of instruction for listeners to take effect, however, Americans need some sort of psychological training to remove their morbid, all too prevalent fear of being thought "highbrow" for liking anything artistic—an epithet which they consider the worst that could be applied to them. We shall have to get at the origin of this typically American complex and root it out completely before we can have a good foundation on which to build up a satisfactory audience. The course of training will start with the lighter music; endurance tests in listening will be short at first, gradually increasing as the listener's powers of resistance grow. When he can sit through a one hour program without the restless fidgety inattention, the yawns and other manifestations of boredom so distracting to the performers, he will be given a certificate permitting him to attend that type of concert and be considered ready for promotion to the next class. (Attendance at all concerts must be, of course, by permit only, attainable on completion of the various courses of instruction, for the more difficult attendance is made, the more it will be appreciated. By this means, we might live to see the spectacle of eager listeners crashing the gate instead of creeping like snail unwillingly to concerts.)

During each course, doses of increasingly "heavy" music will be administered, with longer and longer endurance tests. When a listener can sit through five hours of Brahms, Beethoven and Wagner, without fidgeting or expressing a desire to hear The Last Round-Up, and is found by the Commission to be still in good humor and ready for more, he will then be given, with appropriate ceremonies, the final engraved diploma permitting him to attend any type of concert. To qualify for this, he must also prove himself able to distinguish between I Got Rhythm, The Star-spangled Banner, and Debussy's Clair de Lune. The winning of this final degree will, of course, be considered a great honor and listeners will vie with each other in the speed with which they attain their various degrees. All those who go to concerts merely because it is considered socially correct to be among those present, will be required to give their tickets to genuinely appreciative listeners. During a program, cue books may be furnished so that the audience need not interrupt proceedings by applauding too soon; a Commissioner must be on hand, however, to see that they do applaud sufficiently at the proper time. Severe fines should be imposed for coughing, rustling programs, gossiping or explaining the music during the performance. Anyone guilty of such misdemeanors, even though he has won all his listener's certificates, would be required to go through another course of training to harden his resistance!

What to Do about Pianos

Another large subsidy should take care of the pianos on which we unfortunates are expected to produce sublime music. When we find ourselves confronted with one of the usual battered, spavined old wrecks, a Commissioner should see that it is towed out to sea and destroyed with high explosives. He should then provide the best make of grand piano, newly tuned and in perfect condition. At present, I feel that if I should frequently encounter a home piano that had been tuned within the last ten years, I should die of the shock. I suppose that I am frightfully querulous and temperamental, but I have reached the point where I refuse to play if more than half the notes stick. Oft in the stilly night I wake up screaming, after a nightmare about some of the instruments of torture with cracked sounding boards, and no resonance; keys that jangle like cymbals and are dirty and sticky; pedals that do not hold at all, or that hold with a bull-dog tenacity wholly admirable in other circumstances.

I wish we could repeal the unwritten law decreeing that the piano be tucked off in some obscure corner where one needs a periscope to see the singer, and where the light is so poor one can hardly read the notes. Most people do not expect a violinist to draw celestial harmonies from a cheap, cracked fiddle, or a painter to create superb masterpieces on wrinkled canvas, with moth-eaten brushes and dried-up tubes of paint, but pianists are expected to rival Liszt or Rubinstein on pianos that were never anything but horrors in the first place and before which the stoutest heart would quail. And the very people who expect us to play on those old ruins are the first ones to object to any flaws in the performance. No doubt we should be flattered at being considered practically superhuman. I feel, though, that when we emerge timidly from our lairs in the musicians' sanctuary to give a concert, the way should be made easier for us and not as difficult as possible.

Nothing for Nothing

Too, the CFAAPOIM must fight our financial battles for us, for we have always been too easygoing, and so anxious to sing or play for the sheer love of it that we have allowed the public to expect too much of us. The Commission should educate the public to an understanding of the important fact that we should never be asked to sing or play free of charge. "Sold for a song"—no wonder that has become a synonym for

(*Continued on page 35*)

A NEW THEORY OF OPFRA

An Interview with the Composer of The Gozzi Family

By FRANK PATTERSON

SO many ideas and conceptions of the opera of the future have been offered in recent years, so many experiments tried, and so many predictions made concerning this popular art-form's immediate or ultimate demise, that the theories of a practical optimist, a creator of opera in new-old forms, a reactionary revolutionist, cannot but claim our attention.

Such a worker for the cause is Wilhelm Kempff, composer of the successful Familie Gozzi (The Gozzi Family), recently given at Stettin, dedicated to Mussolini, and heralded as the work of a coming man.

Who is—or was—Gozzi? Well, he was a real personage, a poet who lived in Venice from 1722 to 1806. He furnished, directly or indirectly, material and ideas for operas by Wagner, Puccini, Casella, and has now, by Kempff, had an opera named for him.

But why? The fact itself is of small interest; the reason of it may be important. This is so of most facts. We like to get behind them; to seek out first causes. And, in this case, there were several inter-related causes, and not the least of them the atonalists, the so-called "modernists," the makers of discord.

Against these Kempff vigorously revolted. It was natural that he should. His birth and breeding were of another sort. A native of Potsdam, where his father and grandfather were musicians through the old-time glories of Empire days, he was brought up in the atmosphere of the courtly modes, or at least memories, of Sans-Souci. This was the residence of Frederick the Great. The castle was built in 1661 and is famous for the splendid rococo decoration of the interior. The park and castle of Sans-Souci are equally famous for their classic beauty, the classicism that led to the manner of Mozart and his day.

Thus inspired, Kempff's first opera, The Flute of Sans-Souci, centered about the figure of Frederick the Great. It was a protest against the style of our day, a development of its composer's theories. But, as he himself says, it went too far in the opposite direction. For this reason he has not had it performed.

Music vs. Drama

And what are these theories? They rest upon the foundation of several firm convictions. First of all, that it is music, not drama that makes opera. The music is not only of first importance, it is all-important.

Then—and this is of especial interest—Kempff feels that Wagner was too great and too individual in his work for that work to be accepted as the basis of an operatic art-form. Wagner is just Wagner. To carry out his theories one must be a Wagner. And, with all his greatness, only his early work is suited to consumption by the masses. Tristan, the Nibelungen Ring—these are not folk-music. Nor could any lesser genius treat these forms in such a manner that the result would not be doomed to oblivion.

But one thing Wagner has given us that we can use, that must become the basis of future opera: his recitative. To a small extent, too, his "set pieces." But here again Kempff makes reservations. For, he says, the Prize Song from Die Meistersinger and other set pieces from the later operas are not such as the common people carry away in memory and sing and whistle.

And opera, states Kempff, always has been and always should be a thing of the people, an expression of the times. Opera is not made for the few, the élite, but for the many, and the experiments of the modernists are aimed in the wrong direction in that they are subtle, difficult to understand, too advanced musically even for the gifted amateur.

Kempff feels that what is needed is a combination of the Wagnerian recitative with the old type of song-opera, the set pieces—solos, duets, choruses, dances, interludes—to be introduced so skillfully that they do not destroy the unity of the score. In his Gozzi work he has striven to attain this ideal, the set pieces being such as may be used alone, yet led up to by the dialogue so that they seem a part of the whole.

Where Wagner Failed

As to the Wagnerian theories, and the Wagnerian operas, Kempff holds the man and his work supreme, but does not feel that he ever convincingly bowed to his own stated theories, simply because he was more musician than dramatist. That he was a fine dramatist cannot be denied, yet in fact, with all his preaching, he was never willing to sacrifice his music to his drama, as some later composers have done.

In opera, Kempff remarks, the emotion should come from the music, not from the drama. This is an accepted fact, for no opera with poor music has lived because of the excellence of its libretto. On the other hand, he insists that proper operatic form is necessary, no matter how good the music, for operatic form is not the same as dramatic form. Because of this he insists that schools of music should teach this form.

Kempff's second opera was based upon a *Singspiel* by Wieland (1775). It is entitled King Midas, is in one act, and a frank parody upon the atonalists. It stages a comic contest between Pan, the atonalist, and Apollo, the conservative, with King Midas as the judge. Midas, following the myth, awards the prize to Pan, and is thereafter doomed by Apollo to wear a pair of donkey ears.

Kempff's latest work, The Gozzi Family, is, likewise, comedy *opera buffa.* Kempff became interested in the Gozzi family from a book by Chledowski: Das Italien des Baroks, containing a chapter dealing with this family of poets. The work was sketched during a stay in Italy, perhaps under Italian influence. It contains nineteen musical numbers, one of which, a Gondoliera, is a theme song which dominates the entire work.

Conversation with Kempff convinced the writer that he is willing to risk success or failure upon his own ability to write pleasing music. He will not hide behind a dramatist; he will not attempt to cover up paucity of ideas with colorful orchestration, bizarre harmony or stage tricks. And, above all, he believes that the melody that has made the operas that have lived should be the aim of the composer of today as it was the salvation of the composer of the past.

Arabella and Cenerentola Produced at Covent Garden

Supervia in Rossini Restoration Brings Down House—and Final Curtain—Noréna the Favorite Mimi—Melchior's Otello Impressive—Four Days of Sibelius by Finnish Orchestra—Gigli, Chaliapin, Horowitz, Kreisler, Morini Among Season's Final Recitalists

LONDON.—Covent Garden's 1934 German opera series, in addition to Weinberger's Schwanda, presented a second novelty in Strauss's Arabella. Artistically the production was hardly more of a triumph than Schwanda, though the performance, in the authentic hands of Clemens Krauss, from Vienna, was probably as good as one can ask for.

We are asked not to compare this opera with Rosenkavalier, since it is intended to be something quite different. Yet it is palpably an attempt to pluck laurels from the same tree. The old craftsmanship is there; it has even developed along the lines of Intermezzo and the neo-Straussian conversational style. There are moments of luscious lyricism, too, as in the duets of the first and second acts. The orchestra is lighter, more transparent—an admirable enough study for the student in search of artistic economy.

If the core is lacking in this piece, the book is certainly in part to blame. It is rather commonplace, Viennese *Tratsch*, an intrigue without a moral, or even a real point. There is no higher principle involved, no interesting human emotion that arouses respect (like that of the aging Princess in Rosenkavalier), no struggle, no clash of characters; it leads to no real conclusion, no possible generalization. An empty farce, with sentiment, calf-love, bourgeois snobbishness and cupidity for its ingredients. It would require a Mozart to redeem it—but would Mozart choose such a theme?

Viorica Ursuleac and Alfred Jerger (baritone), both new here, sang the first pair of lovers, the latter being especially welcome; Ruth Berglund and Martin Kremer the second. Berthold Sterneck was a sufficiently jovial Count Waldner (a near spiritual relation to Baron Ochs) and the rest of the cast were adequate. Clemens Krauss conducted ably, both in Schwanda and Arabella.

SUPERVIA'S CENERENTOLA

As if to accentuate the futility of this novelty, Covent Garden gave us as a parallel, a "light" opera of 100 years ago, namely, Rossini's Cenerentola, with Conchita Supervia in the title rôle. There is no doubt that the music is frothy, that its technic surpasses its inspiration, but what spirited effervescence it has and with what grace and elan it gushes over the stage, infecting the singers and the audience. The old story of Cinderella is "modernized" (up to the early nineteenth century), as a plausible social comedy. There is a moral—as in all fairy tales—and the characters are as universal as they are real—real despite the buffoonery, the farcical romance, and the incredible coloratura.

Conchita Supervia was, of course, the life of the party; in fact, she ran away with the show. It was her first appearance at Covent Garden, though she is well known in every opera house in Latin Europe and also on the London concert stage. Pretty as a picture (literally), she made a Cinderella demure, pathetic, vivacious, pert and magnificent by turns. Virtue triumphant, with just a dash of original sin. In other words, a knock-out.

Her coloratura is astounding; cascades in which every drop glistened separately in the sun. Her highest top-notes have real substance, and more amazing still, her lowest chest notes are as full of color as a contralto's. She is a true mezzo, yet a coloratura to the manner born. In the eighteenth century she might have been taken for granted; today she is a phenomenon. And what a great little actress.

BORGIOLI, PINZA AND COMPANY

The illness of Dino Borgioli, probably the only tenor Prince in Europe who could deliver the requisite roulades, postponed the première to the season's last night but one; even then he had to crave indulgence, though he did a heroic job. Ezio Pinza, as the Uncle, was as richly funny as only a first-class Italian basso buffo can be; Emilio Ghirardini made an amusing Dandini; as the two cruel sisters, Pirresa Giri and Ebe Ticozzi looked better than they sang. Gino Marinuzzi made the orchestra sparkle and whipped them through Rossini's rubber stamp crescendi at breakneck pace.

The production was the season's masterpiece and Dr. Erhardt deserved more than praise. The scenery, by Volkoff, consisted of the most charmingly stylized set of stage pictures (18th century) we have seen at Covent Garden; brilliant costumes and lighting did the rest. Altogether a première worthy of a great opera house. Both the first and second performances were sold out and there was rejoicing before and behind the final curtain. Covent Garden gathered in about $250,000 in seven weeks, had the usual amount of royal patronage. The future under Sir Thomas Beecham's continued artistic direction looks pretty bright.

MEISTERSINGER DELIGHTS

The Ring operas, newly caparisoned and conducted by Sir Thomas Beecham, have been previously commented on. Most enjoyable, to this reviewer, of all the Wagner performances under this conducter was Die Meistersinger. And this despite the fact that there was no new scenery, no cyclorama—in fact, only the same old "drapes." But the new lighting helped and the *régie* was again excellent. Bockelmann's Sachs can hardly be surpassed on the stage today, either in vocal excellence or in the nobility of its pathos. Max Lorenz and Maria Müller fulfill most of our desires in voice and personal beauty. Mme. Müller in particular made a lovely, appealing heroine. Alexander Kipnis is one of the few Pogners who are understood as well as heard, and the same is true of Janssen's Kothner. Added to that was the agreeable surprise of a splendid newcomer in the rôle of Magdalene—Ruth Berglund. Only Habich's Beckmesser makes one regret the days of Otto Goritz and Gais.

MELCHIOR'S OTELLO

Sir Thomas's own final effort was Verdi's Otello, and a very creditable one it was.

Otello, the great masterpiece of Italian opera, shone all the brighter for the brilliance of Lauritz Melchior's interpretation of the name part. He probably has no peer at the present time in this particular rôle. His success here was as enormous as his towering figure.

John Brownlee is a vocally adequate Iago, though hardly sufficiently sinister, but Viorica Ursuleac lacks both subtlety and sweetness as Desdemona. (Joan Cross, an English artist took the part at a later performance and acquitted herself nobly.) The only Italian in this Italian opera was Luigi Cilla as Cassio, for Emilia, sung by Jane Bourguiguon, was French and the rest English.

MARINUZZI CONDUCTS

After four weeks of German opera, three weeks of Italian. Italian opera has long been a stepchild in Covent Garden, though there are signs that it will not always be so. For one thing, we have an Italian conductor of standing, namely Gino Marinuzzi, once of Chicago, now head of Mussolini's Royal Opera. His leonine head is now totally gray, but his beat is as youthful as ever. Bohême and Turandot by Puccini, Otello by Verdi and Centerentola by Rossini—these cover as wide a range of styles as any four operas in any one language can. He is master of them all, and there are security and flexibility on the stage and in the orchestra.

NORÉNA'S MIMI

The casts for the four operas, adequate on the whole, had the benefit of one or two especially effulgent singers. In Bohême it was indubitably Eidé Noréna who raised the standard above the merely good. Her Mimi had the advantage of a richly beautiful voice, such as there are few in existence today, beautifully produced, as well as a figure of loveliness and tender charm. She sang the rôle four times within ten days or so, while the rest of the cast was materially changed. Minghetti's youthful and artless Rodolfo gave way to Borgioli's, finely chiselled and intelligent; Brownlee's robust Marcello yielded to that of Arthur Fear—a young Englishman with a brilliant voice, who should go far. Margit Bokor was a rather forward if competent Musetta and Ezio Pinza made a sonorous Colline.

In Turandot we had both Eidé Noréna, as Liu, and Anne Roselle (whose joyous Chinese Princess is too well-known in America to require more comment than to say that she was in excellent form and duly appreciated). Noréna again won all hearts with her appealing interpretation of the Slave. Armand Tokatyan made a good Calaf, despite his rather nasal tone. The rest were fair.

(*Continued on page 29*)

Hollywood Bowl Concerts To Open Thirteenth Series

Brilliant Roster Arranged—Public Support Reported Excellent—Foundation for Orchestra Established in Memory of W. A. Clark, Jr.—Early Summer Recital and Festival Events

LOS ANGELES.—Everything points to an artistically and financially successful thirteenth Hollywood Bowl season, undertaken at their own risk by the players of the Philharmonic Orchestra of Los Angeles, incorporated under the name of Symphony Society. Compared with recent years, the budget has been slashed one-third, and yet musical aspects are far more promising than they have been for several summers. Moreover, almost one-third of the sum necessary to meet expenses had already been secured, on June 26, with more than a half month remaining till the opening on July 10.

As announced, there will be thirty-two concerts between July 10 and September 1. A strictly symphonic program will be given every Tuesday. Thursdays are to be known as solo nights, Fridays as novelty nights. Saturdays bring popular programs.

A complete calendar of the Bowl season regarding conductors, soloists, ballets, operas in concert form, is summarized as follows for the benefit of Musical Courier readers throughout the country, who are contemplating a trip to the California Southland:

CONDUCTORS

Sir Henry Wood, July 10 to July 21.
Sir Hamilton Harty, July 24 to August 4.
Jose Iturbi, August 7 to August 23.
Rudolph Ganz, August 25.
Alfred Hertz, August 14 (100th Bowl concert of Hertz).
Nino Marcelli, August 11.
Ossip Gabrilowitsch, August 28 to September 1.
Richard Lert, August 18 and 31.

SOLOISTS

Richard Bonelli, baritone, July 12.
Elsa Alsen, soprano, July 10.
Toscha Seidel, violinist, July 26.
Nelson Eddy, baritone, August 2.
Nina Koshetz, soprano, August 9.
Frederick Jagel, tenor, August 16.
Ossip Gabrilowitsch, pianist, August 23.
Rudolph Ganz, pianist, August 30.

OPERAS IN CONCERT FORM

Pagliacci, July 27, Alberto Conti, conductor, principals: Nedda, Francia White; Canio, Tandie McKenzie; Beppe, Richard Dennen.

Cavalleria Rusticana, August 3, N. Finston, conducting. Cast: Santuzza, Elsa Alsen; Lola, Eleanor Woodford; Turiddu, Dr. Carl Omeron; Lucia, Jean Chown.

Faust, August 10, Gaetano Merola, conducting. Cast: Marguerite, Grace Moore; Faust, Frederick Jagel; Mephistopheles, Tudor Williams; Martha, Myrtle Aber; Valentine, Alexander Kisselburgh; Siebel, Richard Barry.

Carmen, August 24, Pietro Cimini, conducting. Cast: Don Jose, Tandie McKenzie; Escamillo, Nelson Eddy; Carmen, Nina Koshetz; Micaela, Mary Teitsworth; Mercedes, Beatrix Mayo.

BALLETS

Francesca Braggiotti, ballet of the seasons, July 13.
Ernest Belcher, Carnival of Venice pageant, July 20.
Serge Oukrainsky, Crinoline ballet, August 17.
Gamberelli, Red Riding Hood ballet, August 31.

SATURDAY NIGHT SOLOISTS

Kayla Mitzel, violinist, July 14.
Lester Donahue, pianist, July 21.
Georgia Starke, soprano, July 28.
Margaret Kuehne, violinist, July 28.
Joana Leschin and Irma Olsson-Seffer, pianists, August 4.
Simon Carfagno, violin; Blythe Taylor Burns, soprano, August 11.
Kolya Levienne, cello, August 25.
Olga Dane, contralto, August 25.
Miriam Solovieff, violin, September 1.

FIRST PERFORMANCE ANYWHERE

"Harlem Heab'n," Negro Choral Symphony, August 11, composer, David Broekman, conducting.

(*Continued on page 35*)

Opera Sung At Stadium

(*Continued from page 5*)

of the list was made up of Spanish music, in which the native temperament of the musician had full play. The first American hearing of Eduardo Lopez Chavarri's Acuarelas (Aquarelles), three movements based on characteristic Spanish dance rhythms, introduced a melodious and pleasingly colored work. The program was concluded with the intermezzo from Granados' opera Goyescas and three dances from De Falla's ballet, The Three-Cornered Hat. The conductor enjoyed warm applause at the conclusion of the various numbers and had an ovation at the close, with repeated recalls, which he shared with the men of the orchestra.

CHANGES IN STADIUM

Several striking changes had been made in the Stadium. The amphitheatre is now a gleaming white, the stage, with roof painted blue, moved back some fifty feet from the auditors. There are less prominent lights at the front of the ceiling, and a new screen has been installed at each side. New amplifying devices now carry the faintest sound clearly to the top of the amphitheatre. The members of the orchestra remain largely the same as in the winter, except for a few soloists. Mishel Piastro, regular concertmaster, officiates in that capacity.

Rain caused the concert of June 27 to be held indoors in the Great Hall of City College. An unusually attractive program included Mozart's Eine kleine Nachtmusik, Schumann's Rhenish Symphony, the first New York hearing of Carlos Chavez' Sinfonia de Antigona, and Debussy's La Mer. The Chavez opus, designed by the Mexican composer as a symphony rather than a symphonic poem, is a brief work, played on this occasion without pauses. It is modeled on severely simple lines in keeping with its classical subject, and uses modernistic technic with discretion. Mr. Iturbi had especial success with the Mozart and the Debussy, the latter having a fluent, lyrical performance rather than one of vague impressionism. The applause was markedly warm, with many recalls for the conductor.

For the program of June 28, Mr. Iturbi selected three Russian numbers and Ravel's Pavane pour une Enfante Defunte. The Slavic excerpts were Rimsky-Korsakoff's Scheherazade and Borodin's On the Steppes of Central Asia and Polovetzian Dances from Prince Igor. There was a good crowd and fervent applause.

OPERA PRESENTED

The first of eight operas was successfully given on June 29 and 30, when Saint-Saëns' Samson et Dalila was sung under the baton of Alexander Smallens. The orchestra was the regular Philharmonic forces, the chorus and ballet corps drawn from the Metropolitan Opera (Rita DeLeporte and Arthur Mahoney, solo dancers). The chief rôles were sung by Margaret Matzenauer (Dalila), Paul Althouse (Samson), Alfredo Gandolfi (High Priest), Louis D'Angelo (Abimelech)—the latter three members of the Metropolitan—and in other parts, Harold Kravitt, Lodovico Oliviero, Albert Mahler and Ralph Magelssen. The amplifying devices aided notably in projecting the music. The orchestra played will full tone under the musicianly baton of Mr. Smallens. The work of the artists and chorus was of general effectiveness. Mme. Matzenauer, a warm-voiced and regal Dalila, and Mr. Althouse scored particularly in the impassioned scene of Act II, where the tenor's portrayal was one of fine skill and eloquence. The stage direction, under Alexander D. Puglia, made the most of limited space. The settings were picturesque and adequate, the lighting somewhat primitive. A new velvet draw curtain added to the effect. Applause was warm.

A Tschaikowsky-Wagner symphonic program, again under the baton of Mr. Iturbi, was heard on July 1. Included among the works which brought warm applause from a large audience were the Pathétique symphony of the former composer and the prelude and Love-Death from Tristan und Isolde and the prelude to Die Meistersinger.

St. Louis Orchestra In Labor Dispute

ST. LOUIS.—The executive committee of the St. Louis Symphony Society on June 26 announced that the concerts of the coming season would be abandoned unless differences with the local musicians' union could be adjusted. The dispute arose over the intention of the management to engage two new players from other cities, in place of two from the local union. This was opposed by the union.

Vera de Villiers Scores in Vienna

(Special cable to the Musical Courier)

VIENNA.—Vera de Villiers, British mezzo-soprano, scored a triumphal success here on June 22 in a song recital, before a distinguished audience including Mme. Dollfuss, wife of the Austrian Chancellor, and other notables. She sang songs of Schubert and the Viennese composer, Joseph Marx, who accompanied her at the piano. The packed house followed the performance with great interest and acclaimed Mme. de Villiers enthusiastically. G. K.

Beethoven Association Has House-Warming

The Beethoven Association of New York gave a housewarming on June 7 at its new headquarters, the former home of the late Henry Seligman, banker and music patron. The principal speaker was Harold Bauer, president of the association; Walter Damrosch, Olga Samaroff and Rubin Goldmark also made addresses. A humorous song was given by a quartet whose members were Anna Hamlin, Mrs. Carl Deis, Dan Gridley and James Wolfe.

Lily Pons to Wed Doctor

Lily Pons, soprano of the Metropolitan Opera, is to be married to Dr. Fritz von der Becke, German ship's doctor of the S.S. Cap Arcona. The wedding will not take place until July 9, 1935, the third anniversary of their first meeting. It is to be held on board the Cap Arcona, the scene of their initial encounter. Dr. von der Becke is a member of an aristocratic Westphalian family. Miss Pons also announced her plans to appear in a moving picture after fulfilling contracts in Paris, London and New York.

Opera Festival in Florence Presents Brilliant Ensemble

Rethberg, Martinelli, Gigli, Borgioli, Pinza, Dal Monte *et al* Applauded —Serafin, Gui Conduct—Ballo in Maschera, Rigoletto, Don Giovanni Heard—Götterdämmerung in Strange Make-Up

FLORENCE.—It is not very long ago that Florence was a place where one could hear no opera except some casual Trovatore or Cavalleria of mediocre quality, and never any good concert music at all. Now in these last years it has been chosen to represent as the chief musical centre of the Fascist régime and has developed a most intense musical life comprising more interesting events than that of any other town in Italy. Florence now boasts the biennial institution of the festival called Maggio Musicale, destined to attract musical visitors from all over the world. But in alternate years, too, there is no lack in first-rate music of every kind.

Especially in the spring season the beautifully modernized great opera house proves attractive to lovers of genuine *bel canto* in the style of the good old times. Hardly could a better ensemble of splendid voices be found nowadays on any European stage than the one presented on the evening of Verdi's Forza del Destino, when together with Elisabeth Rethberg we had Aureliano Pertile as tenor, Armando Borgioli as baritone, Tancredo Pasero as bass. Another eminent singer delighted the public on May 27, when, making his local début, Giovanni Martinelli sang Alvaro to triumphant applause. This operatic work (which is at last becoming popular with Italian audiences), together with Rigoletto and Zandonai's Francesca da Rimini made up the Italian half of this summer's opera festival; while Don Giovanni, Manon and Götterdämmerung represented foreign operatic art. As it is very important in Mussolini's country that foreign names should never prevail over Italian ones in any artistic work, the original plan to include Der Rosenkavalier had to be abandoned, much to the regret of many music lovers, who had never had occasion to see Richard Strauss' masterwork on their own stage.

A WAGNER "PREMIÈRE"

None the less the Florentine public had an interesting if not quite up-to-date première, by hearing for the first time the last of Wagner's four Nibelungen dramas. It must be said that in our hurried and nervous epoch it seems rather hard work to sit out the five hours of a Götterdämmerung without cuts; it seems still more so in Italy where operas begin at 9 p.m. and Valhalla never reaches its ruin before 2 a.m. But the Florentines bore the task patiently and the four performances of the huge work were quite a success for old Wagner, although I doubt whether many people in the auditorium understood much of the complicated god and hero story which with the help of a great mechanism and complicated light effects passed before their eyes.

To the ears of those who are familiar with the original, the Italian translation of the Nibelungen poems sounds impossibly odd and sometimes unintentionally funny. Considering the enormous difficulty of making Italian singers and musicians acquainted with the later style of Wagner, the musical interpretation was in many respects worthy of high praise. Florence possesses a good orchestra, for the past six years carefully trained by Maestro Vittorio Gui, whose pedagogic qualities are superior even to his conducting ones. He managed to produce a congenial musical interpretation of the tragedy, although with the exception of Frau Anny Helm's authentic and elevated Brünnhilde nobody in the cast penetrated Wagner's spirit very deeply. Wagner is generally sung beautifully in Italy, but it would be asking too much of singers exclusively brought up in the atmosphere of Verdi and Puccini to find their way to the intricate secrets of Nibelungen declamation.

STAGE PRODUCTIONS TO THE FORE

As the new Fascist Aera is very keen for regeneration not only in politics but also in artistic work of every kind, the scenic production of lyric operas is beginning to be treated more carefully in Italy than formerly, when value was given exclusively to their musical quality. The Florentine Opera aims ambitiously at an up-to-date standard of staging and wisely wants to learn from more experienced countries. Hence, despite the well-known "autarchic" tendencies of Europe, everybody is glad that foreign *régisseurs* are entrusted with refurbishing the rather dusty old productions and giving them a new scenic interest.

Last year, during the Maggio Musicale, Herr Ebert of Berlin had great success with the production of several half-forgotten operas of the eighteenth century; this year Herr Ernst Lert, equally German, but working for years at the Milan Scala, proved less satisfactory. Evidently he considered the staging of Götterdämmerung his most important task, but it was just this effort that staggered many a Wagner adept out of his wits. Herr Lert seemed to forget that everything new is not necessarily good by the sole merit of its novelty. People who saw this part of the tetralogy for the first time would hardly object to Siegfried's symphonic Rhine Journey being played to open scenery, while Brünnhilde does most elaborate gestures on the top of a rock to illustrate her grief on her lover's departure; nor to the endless intermission that tore the first act in two pieces; nor to certain hat-stands in the Gibichungen Hall, where the rough heroes hung their helmets and weapons as gentlemen do with hats and coats at their club.

But strangest of all was Herr Lert's conception of the last scene of the drama. He added to Wagner's simple world conflagration a procession of mysterious, archaic supers who walked with joined hands uplifted in prayer across the skies, which changed from the prescribed flaming hues to a translucent blue. There was just a touch of the redemption in this very original conception of the gods' twilight, and one almost waited for the appearance of the Cross somewhere—maybe also for the symbol of Fascism. . . . Anyhow it was Herr Lert's idea, and not Wagner's, and if Bernard Shaw had seen this presentation he might have changed his whole conception of the Nibelungen theory as exponded in his "Perfect Wagnerite."

UNFAMILIAR MOZART

Mozart's Don Giovanni had not been heard in Florence for generations. Mozart operas are not popular in Italy; after this festival performance—although this time the *"dramma giocoso"* was a success—one could easily understand why. Strange as it may seem, Italian singers have even less intuition for Mozart's style (which includes so many Italian elements) than for Wagner's. These refined, delicate, difficult arias and ensembles, which require to be studied with so much care, do not receive much sympathy from the ladies and gentlemen who are accustomed to let their beautiful, rich voices flow without concern for anything except their own effect. The typical Italian opera requires two or at the most three attractive stars, but it is hard to put together the half dozen really cultivated singers who are necessary for a good performance of any Mozart opera. The cast of this Don Giovanni included Ezio Pinza (who in spite of his beautiful voice wrestled unsuccessfully with a part that must reflect grace and charm), Dino Borgioli and Pasero. In the women's parts we had Iva Pacetti, Gina Cigna and the sweet Zerlina (Zerlinas are always sweet!) of Mafalda Favero. One could hardly find a better ensemble in Italy for the interpretation of this divine work, but the real spirit of Mozart was sorely wanting on the stage as well as in the faultless but somewhat heavy and listlessly conducted orchestra.

As for the staging, it brought few surprises—less than one could have expected from Herr Lert, who is a great authority on Mozart production and an author of a book on its special problems. It was an able arrangement of the frequently changing scenes and there were some pretty pictures to see, but nothing more. The statue in the gloomy graveyard and the appearance of the spectre at Don Giovanni's supper proved rather disappointing; just at these tragic moments, when we expect to feel the shivers running down our spine and the power of the heavy chords stirs the bottom of our musical soul, the public laughed —laughed as heartily and unrestrainedly as Italians are wont to laugh in the theatre whenever their fine instinct for taste tells them that something is wrong on the stage.

GIGLI DEPARTS IN HUFF; DAL MONTE TO THE RESCUE

The other, mostly well-known, operas of the repertoire did not present any striking features of novelty; the adored Beniamino Gigli delighted everybody in Manon and Rigoletto, even those who are rather fed up with the eternal *"bis"* that is still permitted to such luminaries in Italian theatres. Unfortunately in the full tide of the always crowded Rigoletto series the divine *tenore* quarreled with the conducting maestro so bitterly that he left without giving notice, swearing never to return to Florence. So the opera had to be provided with another attraction in the person of the not less favored Toti Dal Monte, a marvellously singing, though not very slender Gilda.

The only work of a more recent era, Zandonai's Francesca da Rimini, proved not very interesting—a cleverly made and smooth compromise between old and modern lyrical styles. An outstanding success was Mafalda Favero's charmingly perfect figure of Manon and the already mentioned first-rate ensemble of Forza del Destino, conducted by the popular Maestro Tullio Serafin who, in Verdi's dramatic tunes, found a more congenial field than in Mozart's subtle melodies.

The whole *stagione* earned the warmest approval of the Florentine public, which at this time of the year is strongly mixed with foreign elements.

GISELLA SELDEN-GOTH.

RECEIVES DOUBLE HONOR

MRS. EDGAR STILLMAN KELLEY

received double honors from two colleges, the degree of Doctor of Letters on June 11 from Miami University, one of Ohio's state institutions, and that of Doctor of Humane Letters on June 12 from the Western College for Women, Oxford, O. Both degrees were awarded in recognition of her service to the cause of music.

Music Fulfils Prominent Part in Rochester Centennial Celebration

Week of Free Concerts Enlists Major Musical Organizations of City —Summer Exposition Plans Include Orchestral Events— Eastman School Forces Present New English Version of Wolf-Ferrari Opera

ROCHESTER, N. Y.—Music continues to play an important part in Rochester's centennial celebration. One of the most pretentious musical undertakings ever sponsored by local educational institutions was staged recently at the Eastman Theatre when a week's program of free concerts was presented. More than sixty schools and over 4,000 students participated. Bands, orchestras, choruses, and glee clubs took part in the elaborate Centennial Music Week activities.

The week began with a program by organizations of the University of Rochester: the Eastman School Symphony Orchestra, Samuel Belov, conductor, the Eastman School Chorus, directed by Herman Genhart, and the University of Rochester men's glee club, led by Theodore Fitch. The program brought Weber's Oberon overture, Hanson's Nordic symphony, Fêtes by Debussy, and choral works of Bach, Handel and Brahms.

On subsequent evenings concerts by the instrumental and vocal departments of the public and Catholic schools of Rochester were presented. The final program of the week was the Civic Day Celebration at which Dr. Rush Rhees, president of the University of Rochester, made the principal address. Music provided by the Rochester Philharmonic Orchestra and Civic Chorus included a first performance in concert form of a suite from Dr. Howard Hanson's opera, Merry Mount.

Tentative plans for the Centennial Exposition, to be held from August 11 to September 9 call for daily concerts by the Rochester Civic Orchestra, directed by Guy Fraser Harrison, and daily concerts by two bands. An orchestra of twenty pieces, conducted by Victor Wagner, will provide musical accompaniment for the dramatic spectacle, Pathways of Progress, to be presented daily at the exposition.

EASTMAN SCHOOL GRADUATION

The University of Rochester awarded 418 degrees at its eighty-fourth annual commencement. Of this number, eighty-two students at the Eastman School of Music received Bachelor of Music degrees, and twelve received the degree Master of Music.

The Eastman School of Music is holding its summer session from June 25 to July 28. During the summer school a series of concerts will be presented by Mr. and Mrs. Allison McKown in a joint cello and piano recital; Max Landow, pianist; Harold Gleason, organist, Ernestine Klinzing and Dorothy Gillette Scott in a two-piano recital; Alexander Leventon and George MacNabb in a joint violin and piano program.

WOLF-FERRARI OPERA PREMIÈRE

Wolf-Ferrari's opera, Dr. Cupid (L'Amore Medico), based on Molière's play, was given its first performance in English, and also its first Rochester performance by the opera department of the Eastman School before a capacity Kilbourn Hall audience. The music has much life and charm, but the opera as a whole moves at too slow a pace for complete enjoyment. Romolo DiSpirito carried off the honors for his portrayal of Clitandro. Endowed with a splendid vocal organ, DiSpirito is rapidly gaining knowledge and experience in its use. Inez Harvuot, Alice George, and Frederick Tooley sustained the other principal rôles effectively.

CIVIC ORCHESTRA AND CHORUSES HEARD

The Rochester Civic Orchestra combined with choral organizations for its final two concerts of the season. A concert version of the second and third acts of Tannhäuser was performed before a large audience by the orchestra, assisted by the Civic Chorus and a group of local soloists. Richard Halliley, in the rôle of Wolfram, sang with rich sonority and able legato phrasing. Lucile Davis Brightman, heard as Elisabeth, displayed intelligent nuance and dramatic power. Edward Van Niel, although not equipped vocally for the stern requirements of Wagner's score, sang the title rôle with musicianship. Other soloists were: Michael Vacanti, Sidney Carlson, Ralph Frank, William Sturhahn, Herbert Bloom and Edna Bachmann. The farewell concert combined the forces of the Civic Orchestra with the men's and women's glee clubs of the University of Rochester. Guy Fraser Harrison conducted both concerts.

NEW ENSEMBLE MAKES BOW

A new musical organization made its introductory bow to Rochester audiences recently when the B'nai B'rith Little Symphony Orchestra, conducted by Emanuel Balaban, director of the opera department of the Eastman School, presented its first concert. A well-planned program included Vivaldi's Concerto Grosso in D minor for string orchestra, Haydn's Military Symphony, Five Norwegian Folk-Songs of Grieg, orchestrated by Bernard Rogers, Eight Jewish Melodies by David Diamond, and short works of Mendelssohn, Glazounoff, and Von Weber. The orchestra achieved much in the way of careful attention to details and precision, and under Mr. Balaban's incisive, sensitive leadership, gave a vital and artistic performance.

SÄNGERFEST HELD

A convention of the Central New York Sängerbund was held in Rochester. At a concert in the Eastman Theatre a massed chorus of over 700 male voices sang a program of German folk-songs. The Rochester Civic Orchestra played several selections, and at the conclusion of the program the chorus and orchestra united in a stirring performance of the Pilgrims' Chorus from Tannhäuser. In its unaccompanied numbers the chorus showed a remarkable flexibility and precision for its short rehearsal period. Excellent effects in dynamics and sonority were attained by the conductor, A. C. Kroeger.

T. G.

Harty Acclaimed In Australia

MELBOURNE, AUSTRALIA.—Sir Hamilton Harty, the famous British conductor was given a civic reception on his arrival at Perth, his first stop on Australian soil. Proceeding to Melbourne, he gave his first concert with enormous success. Never-ending enthusiasm and the presentation of laurel wreaths marked the close. After some further successful appearances Sir Hamilton sailed from Sydney for the United States on June 27. He will conduct five concerts at the Hollywood Bowl, beginning July 24.

M.

Copley Manages Eleanor Spencer in America

Eleanor Spencer, pianist, continues under the European management of Georg Kugel. Miss Spencer's American manager is Richard Copley.

Mozart Fête on English Downs Marked by Artistic Excellence

Singers of Seven Nationalities in Model Theatre—Figaro and Così fan tutte in Italian—Fritz Busch Conducts, Ebert Produces—Delightful Scenery Inside and Outdoors—Two Weeks of Opera and Concert Under Ideal Conditions

GLYNDEBOURNE, NEAR LEWES, SUSSEX, ENGLAND.—This place, a Jacobean manor house, surrounded by hundreds of acres of typical Downland countryside, has been the scene of a unique musical experiment which, if fortune continues to favor it, is likely to become a permanent institution of international renown. A private, intimate theatre, especially built as an annex to the house, has seen what may safely be called the finest performances of Mozart operas ever heard and seen in this country. The use of both verbs is important because for once the promoters of this festival have set out to please the eye as well as the ear.

The result was a revelation: nothing exists in the whole literature of music and drama that can give greater æsthetic and emotional satisfaction than these works of the master of Salzburg. They are flights of the human spirit to an altitude seldom attained, and Glyndebourne, by doing homage to that spirit, bids fair to earn the name of the English Salzburg.

Here, among these grassy chalk downs, which first served the footsteps of man as a pathway through the primeval forest of this island, these ultimate refinements of art are anything but out of place, for tokens of culture are on every hand to remind the modern observer of the mighty span that connects our civilization with the remotest past. Great architecture, gardens and landscape shaped to the taste of the epicure, all unite to give the right setting to these musical gems.

A MUSIC-LOVER'S PARADISE

The creator of this little music-lover's paradise is a wealthy patron, Mr. John Christie, an amateur in the true sense of the word. What he has provided is necessarily a revival of the aristocratic principle of art cultivation which enabled these works to be produced in the eighteenth century. His theatre holds only three hundred seats, and their price is commensurately high. The journey, the dinner provided in the adjoining hall, the leisurely festival spirit of the whole, exact the expenditure of both time and money, which unhappily is reserved to the fortunate few. But the resulting pleasure is exquisite—something which in a bygone age was the prerogative of princes and courtiers.

A strict discipline of early arrival, a darkened house and absolute silence insures the completest enjoyment. The seats are sloped at an angle which gives an unobstructed view (as at Bayreuth), the acoustics are magnificent (permitting every syllable to be understood), scenery and art the best that modern stylization and lighting can afford. An English artist, Hamish Wilson, is responsible for these, and his two first mountings, Cosi fan tutte and Figaro are an almost ideal solution of a difficult problem.

Added to this is the superlative stage management of Carl Ebert, formerly of the Berlin Municipal Opera, a producer of great experience, ingenuity and taste. The grouping and gestures he has devised make every detail of even the more complicated actions plain—even to those who do not understand the words.

FRITZ BUSCH IN COMMAND

The operas were sung in the Italian original, and here once more was a rare delight; for previously whenever so sung it was by "stars" who in all matters went their own sweet way. Here a single guiding spirit exacted perfect coördination—in the fast yet expressive delivery of recitatives, the intelligent action combined with significant gestures, and the singing of the music in accordance with a strictly classical and well-articulated style as dictated by a first-rate conductor, Fritz Busch.

Busch in these two operas revealed himself as a conductor of real authority and a conscientious interpreter of the Mozart text. His piano accompaniments to the recitatives were free, and such embroideries as he indulged in were in good taste. He had at his disposal a picked orchestra of 38 (mostly London Symphony men), which after weeks of preliminary rehearsal had become an integral and sensitive part of one ensemble—stage and pit. Quality counts for more than quantity in Mozart, and the tone of this orchestra was as rich and full as one could wish.

SEVEN NATIONS CONTRIBUTE ARTISTS

The casts for the two operas were chosen from no less than seven countries—not on the "star" system but according to the requirements of each rôle. The best actor-singer and most seasoned Mozartean of the lot was Willi Domgraf-Fassbaender of Berlin, who sang the title rôle of Figaro, and Guglielmo in Cosi fan tutte. His voice, almost too resonant for a bijou theatre, has the true lyric quality, and his acting was altogether delightful. An English soprano, Audrey Mildmay, surprised audience and critics by her beautifully sung and intelligently acted Susanna. Here, indeed, were a pair of genteel eighteenth-century servants—Figaro and Susanna—that were really convincing, especially in that masterly opening scene, with an equally convincing setting: a topsy-turvy hand-me-down of a room with its faded wall-paper still showing the patches of removed pictures, and cast-off oddments of furniture that presented a real problem to the measuring Figaro.

A BEAUTIFUL AMERICAN VOICE

Probably the most beautiful voice was that of Ina Souez, American-born, who sang Fiordiligi to the rather attenuated Dorabella of Luise Helletsgruber. The latter was at her best as a handsome and cunningly adolescent Cherubino. The almost breathless passion of her Non so piu and the super-sentimental mellifluence of her Voi che sapete were among the most delectable items of the festival. The Count and Countess (English Roy Henderson and Finnish Aulikki Rantwara) thoroughly looked their part, but only the Count sounded as well as he looked. When his Italian sheds his hard English consonants he ought to be a great Mozartean singer. Norman Allin as Bartolo, Heddle Nash as Basilio and Ferrando, and Constance Willis as Marcellina were other English singers who thoroughly held their own in this international assemblage.

A REAL FESTIVAL

Altogether this was the best Mozart I have heard since Klemperer's best production in Berlin, and to old stagers it recalls the days of Mahler in Vienna. Add to this dispensation the beauties of environment, the long entr'actes spent in lovely gardens and in ambling over English lawns, and you have a rare treat which only engenders the desire for more. That England, largely out of its own resources, can produce such an artistic manifestation again shows that Central European culture has found a new home in these distressful times.

The festival lasted two weeks. Sparsely attended at first, owing to the distance (fifty odd miles) from London and the incidental expense, performances were completely sold out when the rumor of their superlative excellence had spread. On the intervening Sundays there were symphony concerts largely though not entirely devoted to Mozart, conducted by Fritz Busch, with Adolf Busch and Rudolf Serkin as soloists.

CÉSAR SAERCHINGER.

Westminster Choir School Holds Talbott Festival in Princeton

Three Days' Programs Under Direction of Dr. John Finley Williamson Include Impressive Presentation of Bach Mass in B Minor—Dramatized Performance of Elijah a Feature

PRINCETON, N. J.—The annual three-day Talbott Festival of the Westminster Choir School, held on June 7, 8 and 9, was attended this year by a large and enthusiastic representation. Early Thursday, the choirs from distant cities began to arrive, and from then until Saturday night Princeton was teeming with members of the visiting units from adults down to the tiny cherubs—all here to enjoy the musical and dramatic presentations and to take part in the crowning event of the festival, the program of massed choirs at Palmer Stadium on Saturday evening.

The festival was officially opened with the annual Commencement exercises. Sixteen seniors received the degree of Bachelor of Music persented by the president of the School, Dr. John Finley Williamson. The graduating class was addressed by the Rev. Frank S. Niles, pastor of the First Presbyterian Church.

Several social functions filled the remainder of the day. In the evening the Department of Educational Dramatics, under the direction of Rhea B. Williamson, presented a dramatization of Mendelssohn's Elijah and The Great Choice by Fred Eastman. Elijah was a stirring representation of the turning of the people from Jehovah, the contest between the Priests of Baal and Elijah, the reconversion of the people and the return of prosperity to the land. The cast was as follows: Elijah, Caleb Cushing; Obadiah, Lyman Congdon; An Angel, Elva Newcombe; The Widow, Marie Leidal; Angels and Priests of Baal.

BACH MASS PERFORMED NOTABLY

The Consecration Service of the 1934 graduating class of Westminster Choir School, under the leadership of Dr. J. Stanley Durkee of the Plymouth Congregational Church of Brooklyn, N. Y., and the singing of Bach's Mass in B Minor under the direction of Dr. Williamson, were the outstanding events of Friday. The Kyrie and Gloria were heard in the afternoon; the Credo, Sanctus and Agnus Dei in the evening. The Mass was sung to a capacity audience in the beautiful Gothic Princeton University Chapel. Owing to the severe illness of Dr. Williamson's son, it was impossible for him to continue with the final half of the Mass. Dr. Leopold Stokowski, who was a guest of Dr. Williamson, graciously consented to conduct the latter half. Without rehearsal, he led this second part in an inspiring manner.

At 9:30 on Saturday morning, another dramatization was given under the direction of Miss Williamson: Peter, the Rock, a three-at play by Mary Hamlin, tracing the character development of Simon Peter. Mrs. Hamlin, who was present at the production, after the performance congratulated the cast, saying that she had witnessed her play many times, but that the presentation on Saturday morning far exceeded her expectations because the characters were so vividly portrayed and in a manner such as she had conceived in writing it. The players were: Simon, William Mague; Adina, Winifred Blount; Deborah, Elaine Isaacson; Ucal, Alton Hampton; and Mary of Magdala, Ella Robinson.

Following this dramatization, all visitors were invited to inspect the new buildings of the Choir School which are rapidly nearing completion on the new campus.

DR. JOHN FINLEY WILLIAMSON, founder and president of Westminster Choir School, and conductor of the Westminster Choir.

JOINT CHOIRS PRESENTED

The Saturday afternoon concert of the Westminster Choirs, Past, Present and Future, always proves to be of great interest, and it gives a splendid opportunity to study the development of the "three generations," as Dr. Williamson says. The Past Westminster Choir represents those graduates of Westminster Choir School attending the festival. The Present is made up of those in the Westminster Choir, and the Future those members of the School who have not yet attained membership in the Choir. The Past Westminster Choir usually becomes the center of interest at this concert because this particular group, composed of different individuals each season, some of whom have not sung together for years, do so after only a half hour rehearsal with such precision and virility of tone that the performance is truly remarkable. Alexander Hall, in which the concert by these three groups was given, could in no way accommodate the crowd of people who thronged to hear the program. All of the aisles, entrances and corridors were filled with those who sought to catch a glimpse of the choirs and hear the singing. The program included Built on a Rock (Christiansen), Hosanna (Jones), and Hallowed Be Thy Name (Andrews) by the Future Westminster Choir; Lost in the Night (Christiansen), Spring Bursts Today (Thompson), and Comfort Me Anew (Brahms) by the Westminster Choir; Exultate Deo (Palestrina), The Three Kings (Romeu), and Alleluia! Christ Is Risen (Kopolyoff) by the Past Westminster Choir; Beautiful Savior (arr. by Christiansen) with Mrs. H. E. Talbott, soloist; God Is a Spirit (Jones), and All Breathing Life (Bach) by all the Westminster Choirs.

MRS. H. E. TALBOTT, in whose honor the Festival is named. It was Mrs. Talbott who sponsored the 1929 European tour of the Westminster Choir, and it is due to her continued interest that the Choir will make a second tour of Europe beginning in August of this year.

During the program, Dr. Williamson presented the Choir which will tour Europe this fall and conducted this group in the singing of The Song of Mary. Mrs. Talbott, the sponsor of Westminster Choir and in that capacity responsible for the present European tour, sang the solo in Beautiful Savior with splendid feeling and control.

PROCESSION IS FEATURE

During the afternoon, light showers threatened to interfere with the crowning feature of the festival—that event to which choirs from nearby and distant cities look forward with keen anticipation—the processional and the massed singing of the choirs at Palmer Stadium. Despite the weather, the choirs from forty-eight churches lined up in processional formation on the west side of the Stadium and, marching to the music of the Trenton Central High School Band, proceeded across to the opposite side to pass in review before the judges.

Each year Mrs. H. E. Talbott of Dayton, Ohio, awards a silver cup to the adult choir making the best general appearance n the processonal and a cup to the church having the best appearing choir organization. The choirs, keyed up to the hope of winning one of these cups, presented an impressive spectacle as the processional circled the field, led by Dr. Williamson and Mrs. Talbott, and followed by members of the faculty and the student body of Westminster Choir School with their wine-colored cassocks and satin surplices. Each group, preceded by a standard bearer with an identifying banner, passed in review with military precision but with the dignity and strength indicative of the great organization they represent. Three thousand and three hundred passed in processional down the field and across to the west side of the stadium, where they took their positions to form a great maroon cross in a field of white with a black border about the whole figure, the adult choirs with the young people's and junior choirs on either side. Arranged in this symbolic manner, the choirs, under the direction of Dr. Williamson, sang the festival program with an effect stupendous in massive resonance yet uncanny in clarity, precision and sensitiveness to the director's every impulse.

A large part of the musical program was broadcast direct from the Stadium through the courtesy of the National Broadcasting Company over WEAF on a national network. During the program, all the spectators were invited to join in the singing of the hymns, Abide with Me and All Hail the Power of Jesus' Name, swelling the number of singers to over 15,000.

SILVER CUPS AWARDED

At the conclusion of the musical program, the silver cups were awarded to the Park (First) Congregational Church Choir of Grand Rapids, Mich., and to the Green Ridge Presbyterian Church of Scranton, Pa. The Grand Rapids Choir, composed of forty-seven voices, received the cup for making the best general appearance; the Scranton choirs with one hundred and fifty-seven members were awarded the cup for the best choir organization. This is the second time this church has received this honor. The judges for the event were Dr. J. Ross Stevenson, president of the Princeton Theological Seminary; Rhea B. Williamson and Mrs. Mary Hamlin.

W. R. M.

Leningrad Music Festival A Stimulating Experience

Shostakovitch's Lady Macbeth of Mtsensk Surprises the Skeptics—An Authentic Prince Igor—Horrible Sopranos, Superb Men—Religion as Comic Element—Zimbalist Plays—Much Orchestral Music But Not Great—The Musical Centre of the Future

LONDON.—The first Soviet music festival held at Leiningrad from May 20 to 29 was no exception to my experience that festivals of music held anywhere except in one's own country are always the best fun in the world. One meets new people, tries new drinks, and struggles unsuccessfully with the cardinal numbers up to and including ten. In Soviet Russia the guest is cared for in a manner which has been rivalled in my own life only by the hospitality I received in New York.

The Leningrad Festival was successful enough to make many of us not only hope for another in 1935 (and there is to be one) but also determine to come again to Russia as soon as possible.

TOO MUCH ORCHESTRA

The Festival organizers invited criticism of their first show from the visiting journalists and tourists. They got it. Firstly, they were told that there was too much orchestral music included in this year's scheme; that more opera and ballet should be featured. Orchestral music gets around the world more easily than stage productions do. What the visitor hopes to see in Soviet Russia is some kind of representative survey of local opera, of things which have little hope of ever being produced adequately outside the U.S.S.R.

Perhaps it was because of our anxiety to hear the typical Russian music that most of us found the two most exciting items of the whole ten days to be Prince Igor at the Marinsky Theatre, and Shostakovitch's opera Lady Macbeth of Mtsensk.

The former work, of course, is sufficiently well known outside Russia to count as a classic. Many of us have heard it sung in Russian in various parts of the world; we remember Chaliapin as Galitzky; the unending tunes, the color of the orchestration and the astounding melodic invention of the composer.

PRINCE IGOR SUGGESTS ANOTHER FIVE-YEAR PLAN

The performance of Igor in Leningrad proved more strongly than ever what a masterpiece this work is. The 1905 scenery and costumes were as dowdy as any Russian of that time could conceive. The sets were trotted out for our especial benefit.

After twenty-six years' service we were assured that the scenery would never be used again. I wish the same could be said about some of the women who sang. Some Russian sopranos are without exception the most horrible in the world. They sing like bad blotting paper—the line of any tune they lay voices on is smudged and almost unrecognizable. In the next Five-Year Plan I hope something will be done about importing some good Italian singing teachers. If the proletariat is to be treated fairly in the way of culture, good female singers are as important as tractors and dynamos. At the moment I prefer the sound of the tractors and dynamos.

But the men's voices and the choral singing raised Igor above all that. Rezin as Galitzky was superb; infinitely sensitive in his lyrical scenes, obstinately drunk in the first act and singing always with that richness and ease of phrasing which is characteristic of the Russians. The scene of the Polovetzian camp, with its humor and incredible vocal writing, is almost my favorite scene in any opera.

SHOSTAKOVITCH'S LADY MACBETH

The second excitement was Lady Macbeth. This work is certainly the finest post-revolutionary Russian opera. I am inclined to think that it is second only to Wozzeck as being the best opera of the post-war era.

But I make this claim not so much for what Shostakovitch has achieved as for what this work promises for the future. At twenty-seven this young man has not of course the technic or finished personal style of Berg, nor anything like his restraint.

Shostakovitch has always been one of my pet aversions. I have disliked his whole attitude towards music: his *gamin* scoring, his smartness, his determination to be up-to-date at all costs and as a result writing the sort of music which bored us all long, long ago when Shostakovitch himself was a boy in short pants.

RAPE, MURDER, SUICIDE

But in Lady Macbeth he has suddenly grown up. Here and there irritating mannerisms crop up; he is still apt to think that to be dramatic the music must be loud at all costs. The book is full of dramatic situations—a grim picture of provincial Russia in the 1830's. There is rape, murder, another murder; the corpse is hidden and there is a final murder-*cum*-suicide. Since Shostakovitch himself admits a great admiration for Berg it was inevitable that one should make comparisons with Berg's masterpiece, that one should compare Berg's methods of dealing with many of the same situations.

It was the sudden revelation of the young Soviet composer's ability to get down to serious business, forget all his tricks and nonsense, and behave like a little gentleman which most impressed me about Lady Macbeth.

Shostakovitch has a rare sense of the theatre. He has that peculiarly Russian gift of creating an atmosphere in a very few bars. He can write tunes when he tries—a little Puccinicsque perhaps, but still tunes. His lyrical talent is remarkable. There is one love scene between the heroine, Lady Macbeth, Katrina Ismaelov and her lover which is full of exquisite music. There is satire too which is delicious.

RELIGION RAISES LAUGHTER

Ten days spent in Russian theatres has a curious effect upon me. The smallest sign of religion on the Russian stage provokes roars of laughter; a priest is always a comic character. A pompous, incense-swinging priest in Lady Macbeth remained in my memory, so that the most innocent gestures of piety in Bohème caused me to disgrace myself when I saw Musetta kneel and pray beside Mimi at Covent Garden recently.

Lady Macbeth contains much good music, even a few passages of such surprising maturity that one is almost tempted to call them great. Certainly only the last scene of Wozzeck, among recent music, is as effective as the last scene of this Soviet piece. Katrina and her lover on their last journey to Siberia is accompanied by some magnificent choral writing and moments of Russian stagecraft which were worth every moment of the journey to Leningrad.

America may be lucky enough to hear this opera shortly. One visitor to the Festival, Artur Rodzinski, conductor of the Cleveland Orchestra, is determined that it shall be heard in the States.

ZIMBALIST IS SOLOIST

For the rest: there were orchestral concerts devoted to well-worn classics, Zimbalist played three times, there was a good deal of entirely undistinguished modern Soviet music, and a set of folk-songs from various parts of the Soviet Union sung by Irma Jaunzem, a great artist full of character and charm who is likely to be coming to America very soon.

Ten days in the Soviet, spent looking around in the conservatoires and opera houses, convinced me that Russia is to be the musical centre of the future. If the authorities learn a little about organization, that future is the day after tomorrow. Certainly there is no more stimulating country in the world in which an artist could wish to work.

PATRICK HUGHES.

Washington Junior High School Pupils Give Demonstration of Musical Work

Eleventh Festival of Piano Music Held—Pan-American Concert Presented—Young Artists' Program

WASHINGTON, D. C.—The large auditorium of Langley Junior High School was packed to capacity on the evening of May 4 for a demonstration by students in the Junior High Schools. Music is a part of the curriculum here and credits are given for it.

Dr. Edwin N. C. Barnes, supervisor of music of the schools of District of Columbia, and his able assistant, Mrs. Eveline Newcomb Burgess, who are to be commended for their fine work in music and its successful application in the curriculum of the school system, directed the program. Dr. Barnes conducted the Inter-Junior High School Chorus of 120 voices in an excerpt from the cantata The Sage of Mount Vernon (Barnes-Shure) and There's a Meeting Here Tonight, a Negro spiritual arranged by Dett. Now the Day is Over (Barnby) was sung by the same group under the baton of Mrs. Burgess. The chorus sang from memory and revealed thorough training.

With the instrumentation of a full symphonic organization, the Inter-Junior High School Orchestra, conducted by Franklin J. Jackson, displayed finesse in March Trisgian (Losey), Fairy Tales (Komzak), Melody in F (Rubinstein) and Hungarian Dance, No. 6 (Brahms). Good work was also done by the Langley Junior High School Band conducted by Vladimir Vasa.

That teaching musical instruments in class is successful was demonstrated by class ensembles in brass, conducted by Louis Malkus; string instruments, conducted by Don McAdoo; piano, conducted by Lois Abernathy and Kathryn Latimer, and fretted instruments, conducted by Herman Von Bernewitz and Sophocles Pappas.

FESTIVAL OF PIANO MUSIC

In the eleventh festival offered on May 7, 8, 9 and 11 by the Washington Pianists' Club (Katherine MacReynolds Morrison, director) before large audiences at the Calvary Methodist Episcopal Church appeared representative pupils of leading teachers of Washington, Baltimore and New York. Glen Carow, pupil of B. Frank Gebest, in his recital consisting of eight numbers, excelled in the playing of Tarantelle (Liszt). Everett Stevens, pupil of Austin Conradi, and in composition of Gustav Strube, not only proved a talented pianist but played his own Sonata Impetuoso in four movements and Claire de Lune-Toccata. Leah Effenbach, pupil of Alexander Sklarevski, offered an interesting program of works by Bach, Chopin, Beethoven with exceptional performance of Reflets dans l'eau (Debussy) and La Campanella (Paganini-Liszt). Dorothy Hobley, pupil of Alice Burbage Hesselbach, offered as part of her program the first movement of Rubinstein's concerto in D minor, with Mrs. Hesselbach at the second piano. Betty Baum, pupil of Josef and Rosina Lhevinne, in her recital of works by Bach, Beethoven and Chopin included her own Gavotte e Musette, closing with the third movement of the Rubinstein D minor concerto, with Mrs. Helen Corbin Heinl at the second piano. Miss Baum's playing was excellent throughout. Others appearing were Helene Finnacom, pupil of La Salle Spier; Edward Dawson, pupil of Mr. Conradi; Katherine Morrison, pupil of Felian Garzia, and Martha McAdams, guest pianist, a recent fellowship pupil of Rudolph Ganz.

PAN-AMERICAN CONCERT

Before a distinguished audience including diplomats of many lands, a program of Latin-American music was offered on the esplanade of the Pan-American Union on May 28 by Juan Arvizu, Mexican tenor, the United States Army Band (Capt. William J. Stannard, leader) and the Lisa Gardiner Dancers. The conductor and players scored in music by many Latin-American composers, ably presented. Mr. Arvizu, who possesses an excellent voice, sang Mexican songs pleasingly to the piano accompaniment of Harry Wagner. Accompanied by the band, the Gardiner Dancers (Marjorie Beall, Elizabeth Berkeley, Mary Day, Eda Vomacka and Lira Wills) in costume gave a wide variety of national solo and ensemble dances with skill. Members of the United States Army Band who appeared as soloists were Ralph Ostrom, cornetist, Joseph L. Young, marimba, and Clarence Hurrel, trombone, all offering encores in response to applause.

JUNIOR ARTISTS' PROGRAM

Before a large audience at the Jewish Community Centre Auditorium on May 29, the Washington Orchestral Society (C. E. Christiani, director) presented Dorothy Sornborger, pianist, Irving Ginberg, violinist, and Benjamin Levenson, cellist, in the first Junior Artist Concert. The orchestra of fifty students played the Ruy Blas overture (Mendelssohn), Love's Happiness from the Lenore symphony (Raff), adagio lamentoso from Symphony No. 6 (Tschaikowsky) and the overture to Marriage of Figaro (Mozart). The romance and allegro from Wieniawski's second violin concerto was played by Irving Ginberg. Dorothy Sornborger performed the first movement of Grieg's piano concerto. Benjamin Levenson played the andante-allegro from Goltermann's second cello concerto. All the solos were given with the accompaniment of the orchestra. G. S.

Bori Receives Silver Cup

PHILADELPHIA.—Lucrezia Bori, soprano of the Metropolitan Opera, who for two years has headed the committee in charge of raising funds for the company's continuance, was recently presented with a silver loving cup by the boys of Northeast High School. J. Crosier Schaefer, president of the senior class, bestowed the trophy on Miss Bori. According to the resolution, the cup was "awarded to Lucrezia Bori, internationally known soprano, as a tribute to the lofty standard of beauty she has attained in her art and especially as a recognition of her more than generous contribution to the cause of operatic music in America when she unselfishly gave of her time and talent to save American opera." The cup was inscribed "To America's Leading Soprano."

Third Huss Repertoire Classes Held

Henry Holden Huss held his third annual teachers' repertoire classes at his New York studio on June 11, 18 and 25. These three master classes for a limited number of teachers and advanced students were given at the request of several piano teachers. Each member selected a list of pieces and from these Mr. Huss chose pieces for discussion. They were first played as concert numbers, then carefully dissected, from the technical, emotional and intellectual standpoints. The course was of unusual interest and value, due to the wide musical knowledge which Mr. Huss commands and his judicious application of his learning to pedagogic problems. The class excited so much interest that Mr. Huss was requested to give a series in the fall. The works discussed at the three classes were: Bach's prelude and fugue in C minor from Book I of the Well-Tempered Clavichord; the Bach-Saint-Saëns Bourree in B minor; the Beethoven sonatas, op. 14, No. 1, and op. 27 (Moonlight), op. 57 in F minor (Appassionata); the Chopin polonaise in C sharp minor, the etude in the same key, and valses in E minor and D flat; Debussy's Clair de Lune; Schumann's Romanza in F sharp, op. 28; Raff's La Fileuse; and Sexton's Valse Amabile. Jeanette Wiedman, Mr. Huss's gifted assistant, played several of these with artistry and feeling.

Mr. and Mrs. Huss will hold a master class the last two weeks in August at their studio, Diamond Point, Lake George, N. Y.

M. L. S.

Students of Henrietta M. Heath Heard

ELIZABETH, N. J.—Pupils of Henrietta M. Heath gave a musicianship and piano recital at the Elizabeth-Carteret Hotel on June 4. The assisting artist was Nicholas J. Tynan, baritone of St. Patrick's Cathedral, Newark. The program presented rote pieces learned in the first months' lessons; demonstration of class work; duets, trios, solos, pieces for two pianos and ensemble of instruments; and a piano ensemble. The standard of musicianship and technical accomplishment was a high one.

Certificates were presented by Effa Ellis Perfield of the Perfield Music School, Inc., New York City. The Certificate No. II went to Edward Bart, Virginia Harris, Eleanor Keimig, Jane Ann Mark, Jean Rickard, Eileen Scott, Virginia Seeber and Helen Williamson; Certificate No. 1, to Joanne Bart, Jacqueline Falco, Edythe A. Gaedcke, Jean Tag, Robert Theodore Weltchek and Loraine Jule Wier.

The honor roll for the entire year comprised Edward Bart, Jr., Virginia Harris, Eleanor Keimig, Eileen Scott, Helen Williamson, Jane Ann Mark, Vivian M. Paul, Joanne Bart, Virginia Seeber, Jacqueline Falco, Edythe Gaedcke, Jean Tag, Robert Theodore Weltchek, Loraine Wier, Barbara Baker, Norma Spilner, George Seeber, III, and Howell R. Geib, Jr. Mrs. Heath employs the Perfield pedagogy in her teaching.

C.

The Caravan Announces Prize Winner

The Caravan, youth section of the New History Society, has announced Mrs. Burt M. Hall, of Evanston, Ill., as winner of the international contest for music composed to its poem, The Song of the Caravan. The prize was $100. Honorable mention was given to Belle Gober of Bonham, Tex. The judges were Prof. Milan E. Trost of the School of Music, and Dorothy Longacre, assisted by a committee from The Caravan. The award was made officially on June 16 at a gala evening in the Hotel Imperial, New York, when a specially trained chorus sang Mrs. Hall's composition for the first time. Guests were in the costumes of all nations.

National Symphony Orchestra Schedules Fourth Season Under Kindler

The National Symphony Orchestra of Washington, D. C., Hans Kindler, conductor, and C. C. Cappel, manager, will inaugurate its fourth season next fall. Eight symphony concerts are scheduled on November 1 and 22, December 6, January 10, February 7, 21 and 28 and March 21, featuring as soloists Lucrezia Bori, Harold Bauer, Myra Hess, Olga Averino and Frances Nash. Ten Sunday concerts are to be given October 21, November 11 and 25, December 16, January 13, January 27, February 10 and 24, and March 10 and 31. Soloists for this series are Mischa Elman, Sophie Breslau, Josef Lhevinne, Ethel Bartlett and Rae Robertson, and Gloria Perkins. Six students' concerts also will be heard on January 12 and 26, Febuary 9 and 23, and March 9 and 23. Several special programs will be presented in the symphony series, including an all-Wagnerian program and a program of Latin-American music. In the Sunday concerts special programs are planned, including an all-Strauss program, the annual request program, an unusual opening program and other features.

Althouse Sees Opera Gaining in Prestige with the General Public

Metropolitan Tenor Discusses New-found Popularity of Lyric Drama —Believes Higher Type of Radio Programs Aid in Music Appreciation

Opera, the demise of which was predicted by kill-joys and learned savants a few years ago, seems to be enjoying a new period of popularity. The enterprise of the orchestral managements which have hit upon the medium of the lyric drama as a colorful and potent lure for their subscribers has aided in this Renaissance, according to Paul Althouse, American tenor of the Metropolitan Opera Association and eminent concert artist. He paid tribute in a recent talk with the interviewer to the enterprise of commercial firms with intelligent executives who have done much in the last year to provide a higher type of radio music.

"So many large business organizations are now promoting a serious consideration of good music through the radio," said Mr. Althouse. "For instance, Firestone, Lucky Strike, Chesterfield, Cadillac and Packard, as well as many others are on the air in excellent programs. Lucky Strike broadcasts from the Metropolitan stage are educating the masses to opera and should bring a popular demand for lyric drama in many of the large cities of the United States. The Cleveland, Philadelphia, Detroit and Richmond orchestras are giving their subscribers grand opera with scenery and costumes in the winter series. Opera is also being heard in the New York Stadium and Philadelphia Dell during summer orchestral season. With this start, no doubt the general public's interest will increase to such an extent that a demand for permanent opera in the larger cities will be the result.

"The Hippodrome is bringing performances of popular works to the public at prices less than for a ball game," continued Mr. Althouse. "It has opened the doors of opera for the younger American singers who did not have the opportunity of studying and training abroad. If a city like San Francisco can have a first-class opera season of six weeks, why cannot every city of that size do the same thing? It should be done even if only to give a season of two weeks to start with, and increase a week each year as the public becomes accustomed to attending opera. This will afford the opportunities for singers in this country that they have had in Italy and Germany for years.

MAKING THE PUBLIC OPERA-CONSCIOUS

"We can't make the public opera-conscious over night through radio and the large orchestras, but we are now laying the foundation to carry on for the education of the masses in this one of the great arts.

"For instance, there was the début of the new coloratura soprano Rosemarie Brancato, who was not well known until she got her opportunity to substitute for a prominent coloratura soprano in Chicago last season. And she made good! I know there are many other Americans scattered over the country in smaller towns who only need the chance of a hearing to prove this country has many wonderful voices.

"I firmly believe," the tenor continued, "that it is not necessary for people to go to Europe for study when the large branches of the arts are so well represented by the greatest teachers here in America. Take my own case: I am entirely American trained both vocally and histrionically. My success is due to two teachers—the late Oscar Saenger and Percy Rector Stephens with whom I am still working. I do not feel that at any time one can afford to be without direct supervision."

(Photo by Hartsook)

PAUL ALTHOUSE

STARTED CAREER EARLY

Althouse started his career when he was hardly more than a boy. He made his début with the Metropolitan Opera Company, with which he sang leading rôles. Absent from that organization for a term of years, he rejoined it last season and now he admits that life has begun anew for him through work, work and more work.

In the intervening period he had sung in Europe, where he added to his success for two years. Audiences at the Berlin Staatsoper heard and looked with favor on his work, as did opera-goers in Stockholm and Stuttgart. He also gave recitals in the principal cities of Germany. Then he joined the Chicago Civic Opera Company and was re-engaged for the following season. His Wagnerian exploits last season at the Metropolitan are too well known to need detailed account at this time.

There are few places throughout the United States who have not presented Althouse on their concert courses. Australia had two tours from the singer. One would say, however, that the outstanding triumph of his career was reached this year when he made ten appearances with the Metropolitan, and also sang as soloist ten times with the New York Philharmonic Orchestra—two Wagner programs with Bruno Walter, three Ninth Symphonies, three Missa Solemnises and two Wagnerian concerts under Toscanini. J. V.

Edward Johnson Receives Honorary Degree from Toronto University

During his recent visit to Canada, Edward Johnson, tenor of the Metropolitan Opera, received the honorary degree of Doctor of Music from the University of Toronto. At the same time, seven other distinguished persons who have contributed to Canada's well-being were awarded honorary degrees. A day or two previous, the board of education of Guelph, Ontario, Mr. Johnson's birthplace, voted to honor the tenor by hanging his portrait in the Collegiate Institute Auditorium of that city. Mr. Johnson has always taken great interest in school music, and in 1928 he donated a fund of $25,000 to forward musical studies in the Guelph schools.

The Metropolitan artist received his doctorate during the commencement exercises of the university. In his convocation address, Mr. Johnson spoke of his hopes that music would become established in the schools of Canada, functioning through the kindergarten, public and high schools to the universities. He cited the artistic, social and practical benefits of music training, also adding that "music goes hand in hand with religion and is the universal language through which is revealed the Infinite." He also spoke of his youthful ambition to receive a degree from the University of Toronto, adding humorously that it had taken him twenty years to attain it, due to the fact that his musical career had superceded college studies in his early manhood. He added: "No matter how interesting, nor how successful that career may have been, nevertheless there persisted in my heart a yearning for something that I had missed, and that only the university could have given me."

Cadman Is Soloist in San Diego Hearing of His Composition

SAN DIEGO, CAL.—Dark Dancers of the Mardi Gras, Charles Wakefield Cadman's symphonic fantasy, received its first local hearing on June 5, when programmed by the San Diego High School Orchestra, Nino Marcelli, conductor, with the composer at the piano for incidental solos. The number, which was given at the Hollywood Bowl last summer, and has since been played by the Detroit Symphony Orchestra and other notable organizations, has a striking rhythm and an abundance of color and carnival atmosphere. It was well performed by the young symphonists. The program also included the Unfinished Symphony (Schubert), Merry Wives of Windsor overture (Nicolai), Prelude for strings (Massenet), Flight of the Bumble-Bee (Rimsky-Korsakoff) and Vesper Song and Ode to a Hero (Marcelli). The work of the orchestra was the best it has yet presented. The ensemble played early in the year for the Western Music Supervisors' convention in Hollywood, receiving an ovation from the visiting teachers.

The Morning Choral Club, Louis Bangert, conductor, appeared in an all-American program, having as guest artist Frieda Peycke of Los Angeles, who gave three groups of recitations, with original musical settings; William Hughes, tenor, and John Tyers, baritone, who presented songs of five composers now resident in San Diego. These were Alice Barnett Stevenson, Constance Herreschoff, Mary Green Payson, Bernard Hamblen and Charles Wakefield Cadman. The chorus of eighty-four women brought to its three native song groups an arresting beauty of tone, an imaginative coloring, and a precision which reflected admirably the skill of its leader. Particularly effective were Ah, Love but a Day (Beach) and Time of Parting (Hadley). Mrs. Bangert at the piano and Arvin Hall at the organ gave excellent support. A large audience enjoyed the program. H. B.

Sokoloff Opens Orchestral Series at Weston, Conn.

The first concert of the summer series of the New York Orchestra at Music Hill, Weston, Conn., took place on July 6. Nikolai Sokoloff is conductor of the orchestra. The schedule covers six weeks, with concerts on Tuesdays and Fridays. Soloists listed include Emily Roosevelt, Ruth Miller and Mabel Miller Downs, sopranos; Elizabeth Lennox, contralto; Mario Chamlee, and Dan Gridley, tenors; Leonid Bolotine and Jacques Gordon, violinists, and Naoum Benditzky, cellist. The programs are given in the open air in a meadow behind Mr. Sokoloff's house near Weston.

A campaign is in progress to balance the budget for the series. Last year Mr. Sokoloff started these concerts without any financial backing other than his own resources. Now the citizens of Fairfield County, headed by John Orr Young, prominent New York advertising executive, are seeking to raise a $30,000 fund for the present summer. This includes advance subscriptions for tickets and a relatively small amount of underwriting to pay for twelve concerts. The concerts are sponsored by the Fairfield County Music Association, a non-profiting-making, membership organization, of which Mr. Sokoloff is musical director.

Ormandy to Conduct in New York and Philadelphia

Eugene Ormandy, conductor of the Minneapolis (Minn.) Symphony Orchestra, will direct in both New York and Philadelphia this summer. In the former city he conducts the Stadium Concerts from July 17 through July 30; in the latter, the Philadelphia Orchestra at the Robin Hood Dell from the opening concert of the season on July 6 through July 15. At midnight, after his last Stadium performance, he sails for Europe on the *S.S. Veendam*. His first stop is Budapest, the city of his birth, where he will visit his parents. He then takes a holiday in the Austrian mountain village of Annenheim, near the Italian border, on the Ossiachersee.

The Minneapolis Symphony Orchestra, reports Mr. Ormandy, closed its 1933-34 season with a profit. The surplus of $10,000 was divided among the musicians of the orchestra. For next year Mr. Ormandy plans to increase his orchestra from eighty-five to ninety-five men.

The Hungarian conductor returns to Minneapolis on September 25 for a radio concert. The regular orchestral season of twenty-six weeks opens on October 15. This will be the fourth consecutive year Mr. Ormandy has been permanent conductor of the Minneapolis Symphony. He is to remain in the Western city all of next winter, except for four weeks from February 18 to March 23 when he will be guest conductor of the Philadelphia Orchestra. His plans for Minneapolis include performances of the Brahms Requiem, the Mahler second symphony, and the Mozart Requiem.

From his season's opening on October 28, 1933, through his last appearance on May 29, 1934, Mr. Ormandy conducted 149 concerts, at which he presented ninety different programs, all of which he directed from memory.

Doris Doe in Radio Programs

Doris Doe, contralto of the Metropolitan Opera, began a series of concerts over an NBC-WJZ hookup on June 22. Frank Black, NBC music director, and the NBC Symphony Orchestra accompany Miss Doe in her broadcasts, which are on the air each Friday, until the end of July. Miss Doe is spending some time on her farm in New Hampshire and comes to New York each week for her radio concert. After the first of August, the contralto will sail for a five-weeks' European visit, going to Bayreuth, Salzburg and Berlin.

Tibbett Gets Doctorate from N. Y. U.

Lawrence Tibbett, baritone, was given an honorary degree of Doctor of Music by New York University at its 102nd annual commencement exercises, held on June 13 at Ohio Field, University Heights, New York, when degrees and certificates were conferred on 4,093 graduates, one of the largest classes in the school's history. Vincent Aita, Roma M. Cohen, Marguerite Frazier and Saul Schuster received the degree Bachelor of Music. Seventy-six graduates were awarded Bachelor of Science in Music degrees.

Providence Choruses in Annual Festival

Rose Bampton Is Soloist with Rhode Island Singing Groups in Outdoor Event—Goldman Band Assists

PROVIDENCE, R. I.—The Providence Festival Chorus held its eleventh annual Spring Festival of Music, assisted by Goldman's Band, the Verdandi Male Chorus and Rose Bampton, contralto of the Metropolitan Opera, at the Benedict Monument to Music in Roger Williams Park. It is estimated that fully 50,000 persons were present and those who listened to the program through WJAR brought the numbers to fully 100,000. Chorus, soloist and band were at their best.

Miss Bampton's rich and colorful voice thrilled listeners in the Brindisi from Lucrezia Borgia (Donizetti). The splendor of her tones was further shown in Great Is Jehovah (Schubert) and the Scene and Prayer from Cavalleria Rusticana (Mascagni). The band, playing both classic and popular numbers, pleased in Finlandia (Sibelius) and Sakuntala (Goldmark). The work of Del Staigers, solo cornetist, a favorite here, brought rounds of applause. To Edwin Franko Goldman, the band's conductor, the crowds gave tribute following the playing of his march On the Mall and other popular numbers.

The chorus under the direction of John B. Archer, sang in a telling manner excerpts from Arminius (Bruch) and A Life for the Czar (Glinka). The women gave an excellent account of themselves in the Spinning Song from the Flying Dutchman (Wagner). The concert was the finest in years and a fitting close to the musical season.

Wassily Leps, founder and conductor of the Providence Symphony Orchestra, was given the honorary degree of Doctor of Music at the Commencement exercises at Brown University. Dr. Leps came to this city seven years ago after acting as conductor, teacher, organist and choirmaster in Philadelphia and New York.

Elsie Lovell Hankins, contralto, and Dorothy Horan, mezzo-contralto, were among those who participated in the musicale given by artist pupils of Harriet Eudora Barrows, in Jordan Hall, Boston.

Among the pupils' recitals, that of Felix Fox of Boston is deserving of particular mention. He presented five of his artist pupils in piano at Churchill House. Ralph Einstein, scarcely nine years of age, played a Sonata in G major of Mozart, showing phenomenal gifts. Others heard were Isabel Madden, Bella Goldenberg, Helen Gordon and Arnold Hartmann, Jr., all of whom acquitted themselves creditably. B. N. D.

Fourth Folk-Song Festival Held in Ashland, Ky.

ASHLAND, KY.—The fourth annual American Folk Song Festival, held on June 10 at the log cabin, "The Traipsin Woman," near here, drew an attendance of 5,000, including Governor and Mrs. Ruby Laffoon of Kentucky. These festivals are under the direction of Jean Thomas, writer and folklore authority.

The program included songs dating back to Elizabethan days and choruses depicting early American life. Marion Kerby, contralto, was heard in Elizabethan ballads. Her accompanist was Florence Clark, authority on ancient instruments, who played a dulcimer. Other soloists were Bradley Kincaid, radio and stage singer, who offered mountain songs; and Jilson Setters (known here as William Day), introduced as the fiddler from Lost Hope Hollow. Alvin Kerr of New York was in charge of the staging. Before the program began, Mrs. Laffoon unveiled a bronze tablet, placed on the cabin as a memorial and dedicating "The Traipsin Woman" as a permanent site for the festival.

The entire festival program was filmed and the music recorded by Walter C. Garwick of New York for the Library of Congress, Division of Music.

Norman Jolliffe to Conduct Course in Canada

Norman Jolliffe, baritone and teacher of New York, has been engaged by the National Council of the Y. M. C. A. of Canada to conduct a course in voice culture at their summer school on Lake Couchiching from July 17 to August 27. In addition, Mr. Jolliffe is to be heard in two recitals. The school has been in operation for many years, and the association, in further developing its policy of providing cultural activities for professional and lay people, has announced this new course in vocal training.

Schumann-Heink Observes Birthday

CHICAGO.—Ernestine Schumann-Heink celebrated her seventy-third birthday here on June 16. The occasion was marked by a small dinner party at the Parkway Hotel. Close friends and members of her family attended.

American Guild of Organists Seeks Wider Scope at Rochester Convention

Arrangements Completed for Merger of Body with N. A. O.—Dr. Walter Henry Hall Decries "Sentimental" Hymns—Dr. Howard Hanson Leads New Compositions—New York Next Meeting Place

ROCHESTER.—The American Guild of Organists closed its five-day convention here, having completed plans for merging with the National Association of Organists. These two outstanding organizations will combine next January. This will mean that about 6,000 of the country's 100,000 organists will be united in one group, according to Uselma Clark Smith, and will afford wider scope for the activities of the Guild. Mr. Smith, dean of the Pennsylvania chapter and organist of the Church of the Redeemer at Bryn Mawr, addressed the convention on the aims and purposes of the Guild and plans for expansion of its program. Addition of new chapters to the sixty-one now in existence was also urged. The mediocrity of the average volunteer choir was deplored and the responsibility of the organist for all matters of church and choir music was pointed out. The next convention will be held in New York and will be attended by members of the two affiliated groups.

ADDRESSES AND DISCUSSIONS

Father William J. Finn, director of the Paulist Choristers of New York, addressed delegates of the convention on the subject, Choral Technic. The eminent choral conductor made a plea for a higher standard of training for choirs and proposed the formation of community choruses. His lecture was supplemented by numbers sung by a chorus of forty voices under his direction. The same choir assisted Father Finn later in a program of historical church music.

Arthur S. Thompson, chairman of the Guild committee on acoustics, reported to the convention results of a recent survey of public buildings throughout the country with regard to their acoustical properties. The greatest percentage, according to Mr. Thompson, are either excellent for speakers and poor for music or the reverse. Riverside Church in New York was named as an exception, being nearly perfect acoustically for both music and speech, and he also listed St. Patrick's Cathedral, Carnegie Hall and Metroplitan Opera House as excellent acoustically for the reproduction of music.

A departure from the sentimental hymns now used in church services was urged in an address by Dr. Walter Henry Hall, professor emeritus of choral music at Columbia University. In his opinion, modern composers are not producing any worth-while hymns to compare with those of Luther, Watts and Charles Wesley. Dr. Hall believes that hymn siging should be as important a part of the church service in spiritual ministration to the congregation as the sermon.

HANSON CONDUCTS NATIVE WORKS

A full complement of concerts were given throughout the session. The highlight of these events was a program of American music for organ and orchestra played by the Rochester Philharmonic Orchestra in Kilbourn Hall under the leadership of Dr. Howard Hanson, with various Guild members appearing as soloists. Leo Sowerby was soloist in his own Medieval Poem. Sowerby exhibits in this tone poem expert handling of his material and fine poetic insight. The work has strength and tremendous sweep. Also effective was the Andante from Hanson's Nordic Symphony arranged by the composer for strings and organ and played by Palmer Christian. Other numbers brought a first hearing of Leroy Baumgartner's Prelude on Verses from the Sixty-third Psalm, Thomas Webber, soloist; Samuel Baldwin's Symphonic Rhapsody; Intermezzo from the Storm King symphony by Clarence Dickinson, Mary Louise Schroeder, soloist; and Harold Gleason's Prelude on a Gregorian Theme, with the composer at the organ. Both this concert and that of Father Finn's choir were broadcast by WJZ.

Keen interest was aroused by the demonstration of the Miessner experimental Electronic Piano. The instrument has much flexibility in dynamic range, and an interesting variety of tone colors.

Anton Rovinsky played a demonstration recital and also appeared with the orchestra as soloist in the Bach D minor concerto. Rovinsky plays with fluency and intelligent attention to details, and seems to have mastered the technic of the new instrument to a high degree.

Melville Smith, of Cleveland, presented a recital of American music in the Masonic Auditorium, playing a sonata by Robert Russell Bennett, Toccata, Andante, and Finale by Quincy Porter, and his own transcription of Aaron Copland's Passacaglia, originally written for piano. All of the compositions are written in a strictly modern, American vein. In interpreting them Mr. Smith made full use of the orchestral possibilities of the modern organ and obtained many novel effects.

Other recitalists were: Robert Hufstader of Buffalo, Leon Verrees of Scranton, Grace Leeds Darnell of New York, Edwin Seder of Oak Park, Illinois, Francis Snow of Boston, Nina Akin of Wichita Falls, Texas, Margaret Whitney Dow of Tallahassee, Florida, and Catherine Morgan of Norristown, Pa.

Lighter activities of the convention included a competition in improvization, a swimming party, and several luncheons and dinners.

T. G.

New York Madrigal Society Announces Chorus

The New York Madrigal Society (Marguerite Potter, founder) is planning a chorus of 200 women's voices for the coming season. Membership is open to those who enjoy singing and possess some musicianship. Auditions will be held during July and application should be made to the Secretary at 817 Steinway Hall, New York.

Hilger Trio on Tour

The Hilger Trio left recently for a summer tour which started on July 2 in Ithaca, N. Y., and included the State Teachers colleges at Ames, Ia.; Wayne, Neb.; Kearney, Neb.; Ada, Oklahoma; also at Weatherford, Okla., and the A. and M. College at Stillwater, Okla., as well as the State Teachers College at Denton, Tex. They return about July 27.

Dilling's Harp Class at Cooperstown, N. Y.

Mildred Dilling is having a harp class at Pathfinders Lodge, Cooperstown, N. Y., this summer. Since May 20 she has been giving a series of recitals over Station WEAF every Sunday afternoon.

Frigerio in Summer Opera

Claudio Frigerio is singing performances this summer at the New York Lewisohn Stadium and the Philadelphia Robin Hood Dell, his operas being Pagliacci, Traviata, Lucia and Aida. He recently gave concerts in Jersey City and Elizabeth, N. J.

I See That

The SS. Rex, sailing from New York on June 23, had on its passenger list Mr. and Mrs. Giulio Gatti-Casazza (the former Rosina Galli), Arturo Buzzi-Peccia, and Hope Hampton and her husband, Jules E. Brulatour.

* * *

Fritz Reiner, conductor of the Philadelphia Orchestra's operatic performances next season, returned from a brief visit to Europe on the SS. Paris on June 26.

* * *

Mildred Dilling, in her Sunday afternoon recital over an NBC-WEAF network on July 1, included a special arrangement for the harp of the traditional Welsh air, The Men of Harlech; also Daquin's Le Coucou, Tournier's Feerie and Une Vieille Boite a Musique by De Severac.

* * *

One of the Monday night features of the WEAF-NBC network is the Radio City Gothic Echoes. This hour is presented by a chorus of sixteen solo voices.

* * *

Hall Johnson, founder and conductor of the Hall Johnson Negro Choir, received the degree of Doctor of Music from the Philadelphia Musical Academy on June 6 at Witherspoon Hall, Philadelphia. He is a former student of the academy.

* * *

Rosemarie Brancato, young American coloratura soprano who made her début with the Chicago Grand Opera Company in Chicago last January, is fulfilling a contract for twenty-six weekly broadcasts on the Firestone Hour, heard every Monday night over WEAF and a coast-to-coast network.

* * *

A concert by the seventy-five piece Baltimore Municipal Band was broadcast over an NBC-WJZ network on June 24, from the Casino at Patterson Park, Baltimore.

* * *

Jacques Gordon and Sascha Jacobsen, violinists, were heard as soloists with the NBC Symphony Orchestra, Mr. Gordon on June 19, Mr. Jacobsen, June 25. Each broadcast was over an NBC-WJZ network. Frank Black is the conductor of the orchestra.

* * *

The second movement of Ferde Grofé's Tabloid Suite was played by Al and Lee Reiser, duo-pianists, over an NBC-WJZ network, June 28.

* * *

Lisa Elman, pianist, sister of Mischa Elman, violinist, will be heard in recital over an NBC-WJZ network, July 10. Miss Elman has toured in Europe and America as accompanist for her brother and is a piano instructor in a New York music school.

* * *

Isiah Seligman, pianist, will play the Tschaikowsky B minor concerto with the New York Civic Orchestra on July 18 at the Museum of National History and on July 21 at the Brooklyn Museum.

* * *

The Philadelphia Music Club Juniors gave their ninth concert on May 11 at the Memorial Church of the Advocate, Philadelphia, under the direction of Laura DeWald Kuhnle. Mrs. Kuhnle will again take the directorship of this group for the coming year.

* * *

Olive Marshall, soprano, was soloist with the Goldman Band in New York on June 22, 27 and 28. On June 10, Miss Marshall was a featured artist in Beethoven's Missa Solemnis in D, conducted by Paul Stolz at the First Baptist Church, Lewisburg, Pa.

* * *

Shura Cherkassky, Russian pianist, a protégé of Josef Hofmann, gave a recital June 19 over an NBC-WJZ network.

Marion Claire, soprano, was guest soloist on the Chevrolet program with Victor Young's Orchestra over an NBC-WEAF coast-to-coast network, June 17.

* * *

Guila Bustabo, sixteen-year-old violinist, gave a half-hour program over an NBC-WJZ network on July 1. The instrument which Miss Bustabo uses was selected for her by Fritz Kreisler and was the gift of a group of socially prominent New Yorkers.

* * *

Efrem Zimbalist, violinist, and his accompanist, Theodore Saidenberg, arrived in New York, following a visit to Russia, on June 22, by the SS. Scanyork.

* * *

Paul Althouse will return to one of the rôles in his earlier repertoire when he sings Don José in Carmen at the Lewisohn Stadium, New York, on July 20 and 21 with Alexander Smallens conducting.

* * *

Among the recent Sunday morning two-piano programs sent out by Frances Hall and Rudolph Gruen was one from WTAM, Cleveland, on June 17, when they played the andante and variations of Schumann; and one of July 1 from the same station, presenting Sicilienne (Bach-Maier) the scherzo of Schumann-Maier and Debussy's Fetes. July 8, they will be heard again from WTAM in numbers by Louis Vuillemin, Floyd Morgenstern and Chopin.

On July 15 they will play the Brahms variations on a theme by Haydn.

* * *

Elsa Alsen, who left New York in June to spend some time on the Pacific Coast before appearing at the Hollywood Bowl on July 19, sang an engagement in Santa Barbara, Cal., on July 4 at the Riven Rock McCormick estate.

* * *

Adele Rankin conducted the Jersey City (N. J.) Civic Chorus at the June 1 concert, when Bergen Lyceum was thronged. Wesley Sontag and his Mozart String Quartet assisted. The chorus also took part in the June 5 Lutheran Hospital Concert in Madison Square Garden, New York, and Mme. Rankin gave a students' recital on June 18.

* * *

Michel Fokine and Vera Fokina, dancers, arrived in New York, June 12, on the S.S. Ile de France.

* * *

Antonio Scotti, baritone, who retired in 1933 from the Metropolitan Opera, and Mrs. Atwater Kent were among those who sailed for Europe, June 9, on the S.S. Conte di Savoia.

* * *

Edwin Grasse's arrangement for organ and piano of his own Festival Overture in D for orchestra and organ has been published.

* * *

S. Constantino Yon, organist, sailed for Europe, June 30, on the SS. Paris.

* * *

The Detroit Symphony Orchestra began an extended engagement over a WABC hook-up on June 10.

* * *

Rose Tentoni sings Nedda in Pagliacci at the Lewisohn Stadium, New York, on July 13 and 14. Anna Kaskas is scheduled for Lola in Cavalleria Rusticana the same days. Both artists are from the studio of Enrico Rosati. Miss Tentoni will be heard as Aida at the Stadium on August 3 and 4.

* * *

Marguerite d'Alvarez, contralto, sailed from New York, June 9, on the S.S. Paris.

(*Continued on page* 34)

Pupils' Recital at Philadelphia Musical Academy

PHILADELPHIA.—Pupils of Leo Ornstein gave a piano recital at the Philadelphia Musical Academy on June 4. Those appearing were Helen Hause, Julia Shanaman and Milldred Weinberger. Miss Hause was heard in a prelude and tugue (Bach-Liszt), Soaring (Schumann) and two Chopin numbers. She played with technical skill and interpretative insight. Miss Shanaman's list held two Chopin and two Debussy pieces, which were projected deftly and with observance of their poetic content. Liszt's etude in D flat and the Chopin ballade in A flat were Miss Weinberger's offerings. She has good command of the keyboard and an expressive touch.

D.

VLADIMIR PADWA,

Estonian pianist, following a season of teaching and concert work in New York, is on tour with Mischa Elman in South America.

Katherine Heyman's Extensive Career

Katherine Heyman, pianist, who gave a New York recital in Town Hall on April 13, began her career in 1899 when the Boston Symphony Orchestra presented her in the Arensky concerto. Since that time travel, musical research and experiment, concert giving, and association with prominent musicians and music lovers in nine countries have developed Miss Heyman's art. Having been known in Berlin as a classicist and in London as a modernist, Miss Heyman has specialized in this country in the works of Scriabin. At Town Hall this spring she gave a program devoted to this composer, including three sonatas and a dozen other numbers. Eight extra pieces were added at the insistence of the audience.

Sevitzky Conducts on Yankee Network

The People's Symphony Orchestra of Boston, with Fabien Sevitzky conducting, began the first series of radio broadcasts in its history with a program over WNAC and associated Yankee Network stations, June 14. Sevitzky has arranged a series of five varied programs, which are being presented on successive Thursdays. The first, given by the eighty-five-piece orchestra, was from the main ballroom of the Copley-Plaza Hotel, Boston. On June 21, a chamber music group selected from the orchestra membership was heard from the Yankee network studios; and another studio broadcast on June 28 was given by an all-string orchestra. On July 5, the full orchestra broadcast from the Copley-Plaza, and will be heard again July 12.

Harold Randolph Hutcheson Weds Mildred Spencer

RUTLAND, VT.—The marriage of Miss Mildred Spencer, daughter of Mr. and Mrs. Robert Spencer of Swarthmore, Pa., and Harold Randolph Hutcheson, son of Ernest Hutcheson, eminent pianist and dean of the Juilliard School of Music, New York, and Mrs. Hutcheson, took place at Twin Knolls, summer home of the bride's parents in Wallingford on June 24. The bride is a graduate of the Cincinnati Conservatory of Music and the bridegrom of Yale University, where he is now doing graduate work.

Hazel Gruppe Taking Students Abroad

Hazel Gruppe, pianist, will be heard in a private musicale in Utica, N. Y., early in July, preceding a motor trip of New York State and New England. In August she sails for Europe to conduct a study tour for music students. Several of her pupils are taking advantage of the opportunities the trip offers. The itinerary takes in Paris, Lucerne and Zürich, with part of the time spent traveling through Switzerland, France and Italy.

Cleveland Orchestra Plans to Give Six Opera Productions in 1934-5

Baldwin-Wallace College Sponsors Second Bach Festival—Eight Programs Enlist Singers and Instrumentalists with Orchestra

CLEVELAND, O.—With unexpected suddenness the curtain dropped upon Cleveland's music season much earlier than in former years. Vainly does one endeavor to find a suitable explanation for the barren summer months, musically speaking. There is no promise of summer opera, no popular promenade concerts of the Cleveland Orchestra, which proved so delectable an offering of the past two years. The ordinarily harassed music critic is astonished to find himself by the wayside, his usual complaints pertaining to being exhausted by too much music stifled by a premature demise of his client.

However, the future horizon is brightened by enterprises of great pith and moment; in conjunction with our usual symphonic season Dr. Artur Rodzinski is making elaborate preparations for the presentation of six operas, each to be performed at least twice. Die Meistersinger and Die Walküre are the Wagner operas already chosen. Rumors have it that Lauritz Melchior and Richard Bonelli will be heard in Otello, this masterwork of Verdi's having been unduly neglected by visiting opera companies. One Russian, one French (possibly Pelléas and Mélisande) and another Italian opera will comprise the list.

Before sailing for Europe, Severin Eisenberger announced his intention of giving four piano recitals in the fall: one Beethoven, one Brahms, one Chopin and one Schumann evening. This will be an event of unusual importance to the music student, as Mr. Eisenberger brings to these masters an understanding and authoritative interpretation of depth and warm musicianship; qualities less apparent in many of the young keyboard heroes of today.

BALDWIN-WALLACE BACH FESTIVAL

Of outstanding value and musical significance was the second Bach festival launched by Baldwin-Wallace College under the direction of Albert Riemenschneider. A large throng of music lovers filled the Gamble Auditorium for eight different programs on June 8 and 9, and by their enthusiasm encouraged a continuance of festival plans for future seasons. From every part of Ohio, delegates were present and expressed keen delight and satisfaction at the opportunity offered to hear some rarely performed works of the great Johann Sebastian.

From the tower of the Administration Building the brass choir under the direction of Karl Grossman played a half hour of chorales before each program and immediately created that atmosphere of serenity maintained throughout the entire festival. Building up to a gradual climax reached in the grand Magnificat in D major, every program contained works of exceptional merit in which organists, pianists, violinists and vocalists distinguished themselves through the excellence of their offerings. Mrs. Rexford Babb revealed a jubilant soprano of ringing quality; Arthur Kraft displayed rare artistry in all his tenor soli; Clegg Monroe sang sympathetically with his warm bass and Marie Simmelink Kraft used her contralto voice with skill. Carl and Margaret Schluer and Ida Engel offered some fine piano playing in a suite, Brandenburg Concerto and chamber music, respectively. Violinists were L. Nazare Kurkdjie, under whose direction the chamber music groups were placed, and Arcule Sheasby of the Northwestern University of Evanston, Ill. The festival orchestra under the direction of Carl Schluer showed splendid training; both choruses achieved excellent effects in dynamic shading. Numerous cantatas, motets, and choruses from the B minor Mass were revealed in splendor. Among the chamber music works and those with orchestra were the third suite in D major; the Brandenburg concertos No. 3 and 5; the piano concerto in D minor; the trio from the Musical Offering; sonata in E major for piano and violin, and sixteen chorales by the brass choir.

In connection with 250th anniversary of Bach's birth, Baldwin-Wallace College has engaged the eminent Bach exponent, Harold Samuel, to appear next season at the Gamble Auditorium in one of his celebrated programs of this master's work.

MUSIC NOTES

Numerous students' recitals in the various studios are indicative of ambitious study; Franklyn Carnahan presented two pupils who gave evidence of assiduous piano work; Elvin Schmitt and Bernice Bicksler, each presenting a full program of classical and modern works.

Marcel Salzinger, who for the past seven years has had charge of the vocal department of the Cleveland Institute of Music, has severed his connections with the school and is organizing private classes for next season. Formerly associated with the Vienna State Opera, Mr. Salzinger came to this country with the German Opera Company after the war and gave some outstanding impersonations of Wagnerian baritone rôles. His many friends and followers are delighted with his decision to remain in this city. R. H. W.

Vancouver Projects Series Of Summer Concerts

Local Symphony Orchestra Concludes Season—San Carlo Opera Forces Applauded—Lilias Mackinnon Gives Lectures

VANCOUVER, B. C.—Plans have been advanced for the construction of a shell, similar to the Hollywood Bowl, in Stanley Park, and it is understood that a well-known music lover will act as financial backer. The Vancouver Symphony Orchestra will provide a series of summer concerts, beginning July 8.

The Vancouver Symphony Orchestra, Allard de Ridder, conductor, presented its final concert of this season recently before a distinguished audience which included the Governor-General of Canada and Lady Bessborough. The orchestra was in fine fettle and established surprisingly high standards of performance during the afternoon. The program included the overture to The Barber of Seville (Rossini); L'Arlésienne suite of Bizet; and the Tschaikovsky Pathetique Symphony. August Werner, baritone, of Seattle, was the guest artist, singing Wagner's Evening Star (Tännhauser) and Wotan's Farewell (The Valkyrie).

SAN CARLO OPERA SERIES

The first week in May brought the return of the San Carlo Opera Company, under the guidance of Fortune Gallo, after an absence of several years. The enthusiastic support offered this organization, with packed houses at every performance, proved how operatically minded this city can be. The productions for the week included Aida, Rigoletto, Faust, Carmen, Pagliacci, Lohengrin, Madam Butterfly and Il Trovatore ably interpreted by the capable San Carlo personnel.

The spring recital of the Bach Choir under the direction of H. M. Drost, which took place in the Hotel Vancouver, was attended by a large audience which keenly appreciated the fine performance. Soloists upon this occasion were Barbara Custance, pianist, and Daphne Carapata, violinist.

A visitor to the city during the month of April was Lilias Mackinnon, Scottish pianist and lecturer, who gave several addresses on Musical Memory, including a talk before the B. C. Music Teachers' Federation in the Hotel Georgia. A. A. F.

Westminster Choir School to Hold Summer Session at Silver Bay

The Westminster Choir School of Princeton, N. J., under the direction of Dr. John Finley Williamson, will hold its 1934 summer session at Silver Bay on Lake George, N. Y., from August 1 to 19. The session is conducted primarily for organists, directors and music supervisors. The Westminster Choir will be at Silver Bay for ten days of this period, for its final rehearsals preceding its European tour, which will extend from the close of this summer session until about November 1. This tour will include Russia, Denmark, Sweden, Poland, Latvia, Yugoslavia and Italy. The choir has the distinction of being the first American concert organization to receive an official invitation from the Soviet Government to tour Russia.

The choir is to participate in the two-day musical festival to be held at Silver Bay on August 18 and 19, and which is to be directed by Dr. Williamson. A chorus of from 500 to 1,000 voices will be heard in the festival, which is given out-of-doors.

Silver Bay has been chosen by the choir as a favorable location for summer sessions, since it affords the pupils an opportunity for rest and recreation as well as study. The summer session is being held there for the third consecutive season. The regular course of study, under the personal supervision of Dr. Williamson, includes a vocal class, conducting class and a model choir class.

The vocal class is for those preparing to teach choral work. The conducting class will present lectures and demonstrations on all phases of choral work. Students will be given an opportunity to direct the class as a choir. Subjects to be studied include repertoire, junior, junior high school, high school and adult choir work; the psychology of music and worship, choirmaster and organist, and choirmaster and pastor. Choral interpretations and vocal technic as an aid to finished *a cappella* singing will be stressed. The model choir class will be an experimental laboratory in the development of an *a cappella* chorus. A program of twelve to sixteen numbers of new material will be studied, prepared and publicly presented.

There will also be advanced classes in the same subjects, limited to graduates and former students of Westminster Choir School and those who have attended one or more previous summer school sessions.

Dr. Williamson will also be one of the leaders in the Conference on Worship to be held for the first time at Silver Bay from August 10 to 17, under a directing committee which consists of Dr. John L. Caughey of Glens Falls, Bishop Ernest Millmore Stires of Long Island and Dr. Earl L. Douglass of Germantown, Philadelphia. He will lead the daily discussions on Music and Worship. Mrs. Williamson will lead a group in Drama and Pageantry in Worship.

Steel Pier Opera Season Begins

A number of novelties are included in the Steel Pier Grand Opera Company's summer season of opera in English which began June 30 on the Steel Pier at Atlantic City, N. J. Gluck's Orpheus, Mozart's Cosi fan tutte and Smetana's Bartered Bride are in the repertoire, in addition to other standard and newer works. Principals and chorus are under the direction of Jules Falk, music director of the Steel Pier, with Henri Elkan conducting. Besides the opera season fourteen operatic concerts are to be given.

Frank P. Gravatt, president of the Atlantic City Steel Pier Company, has instructed Mr. Falk to increase the number of opera performances for the summer season to twenty. For ten weeks there will be opera in English every Saturday and Sunday evening. The opera personnel includes artists from the Metropolitan Opera Company, the former Chicago Civic Opera Association and the Philadelphia Grand Opera Company, and other organizations.

On June 30 and July 1, Wilma Miller took the part of Gilda in Rigoletto on the Steel Pier. The cast also held Joseph Royer as the title character, Harald Hansen as The Duke, Eleanore Demora as Maddalena, Amund Sjovik as Sparafucile, and chorus and orchestra with Henri Elkan conducting. The Steel Pier Grand Opera Company is now in its seventh year.

Harmati Compositions Broadcast

Three compositions by Sandor Harmati were broadcast on July 1 on three programs. Over WJZ, Gould and Shefter played Mr. Harmati's waltz for two pianos. The Radio City Music Hall program, Erno Rapee conducting, gave the first performance of The Owl and the Pussy Cat, composed by Mr. Harmati, with special orchestration. In the afternoon over WEAF, Lilian Buckman presented A Message in Song, including the tone poem Spring Night, written by Stewart Ayres and set to music by Mr. Harmati.

Mr. Harmati's prominence as a composer goes back to 1923 when he won the Pulitzer Prize. Later, in 1925, the Philadelphia Chamber Music Prize was awarded to him. Since then he has written several large orchestral works, two string quartets, songs, piano and violin pieces, incidental music to theatrical productions and other works, which have been performed by eminent soloists and organizations. His Prelude to a Melodrama was conducted by Stokowski in Philadelphia and New York. Mr. Harmati conducted his own arrangement of Handel's Largo at the recent Westchester Music Festival.

Ravel to Head Fontainebleau School of Music

PARIS.—Maurice Ravel has been appointed director of the Fontainebleau School of Music by the French Minister of Fine Arts. He succeeds Charles-Marie Widor, who has retired. Another apopintment made by the French Minister is that of Robert Casadesus, concert pianist and teacher, as head of the piano department, replacing Isidor Philipp, also retired.

Hunterdon County Orchestra Starts Third Season

FLEMINGTON, N. J.—The first concert of the third season of the Hunterdon County Symphony Orchestra, Max Jacobs, conductor, was given on June 15 at the Palace Theatre. Nicos Cambourakis, violinist, was assisting artist. The orchestra was heard in a Haydn symphony, the overture to Beethoven's Fidelio, pieces by Ravel and Sibelius, Hartmann's Impressions from the Balkans (conducted by the composer), and the Suite No. 1 from Bizet's Carmen. With Mr. Cambourakis as soloist, they played the first movement of the Mozart concerto in E flat.

Mr. Jacobs and his players were in fine fettle and gave performances of vitality and fastidious musicianship. The soloist also earned enthusiastic plaudits, as did Mr. Hartmann, leading his work. Throughout the program the audience made manifest their pleasure and appreciation of the attainments represented in this concert.

Carmela Ponselle Re-engaged for Metropolitan Opera

Carmela Ponselle, who has fully recovered from her recent illness, will spend the summer at Lake Placid where she will coach her concert programs for next season. During the past season besides her Metropolitan

CARMELA PONSELLE

Opera appearances Miss Ponselle toured through New England singing Aida, Cavalleria Rusticana and Carmen to capacity houses. She visited Chicago, Boston, Springfield, Worcester, Hartford, New Haven, Syracuse and Washington, D. C. Carmela Ponselle will begin her concert tour in the early fall and has been reëngaged by the Metropolitan Opera Company for leading mezzo soprano rôles.

American Compositions Win Award

The Society for the Publication of American Music (A. Walter Kramer, president) has chosen for publication this year a serenade, op. 31, for string quartet, by Daniel Gregory Mason, and a sextet in F minor for two violins, two violas and two cellos, by Frederick Preston Search.

Dr. Mason is among the most prominent composers of chamber and orchestral music in this country, and is active as head of the department of music in Columbia University, New York. His serenade was performed by the Gordon String Quartet at the concert on May 16, at the MacDowell Club, New York, given by the Society for the Publication of American Music, and on May 10 by the Arion Quartet at Columbia University, in a program of his compositions, on the occasion of the twenty-fifth anniversary of his membership in the university's department of music.

Mr. Search lives at Carmel-by-the-Sea, Cal., and is a cellist, having studied in Weimar with Julius Klengel at the Royal Conservatory in Leipsic; in Boston with Josef Adamowski, and in Cincinnati with Lino Mattioli. He studied composition in Leipsic under Max Reger and Gustav Schreck, and conducting under Artur Nikisch and Hans Sitt. He has given concerts in this country as a cellist and has numerous compositions to his credit, including orchestral and chamber works.

Both compositions will be published in the fall.

Laura De Wald Kuhnle Presents Junior Trio

PHILADELPHIA.—The Junior Trio (George Millington, violin, Betty Read, cello, and June Grenlich, piano) recently were presented by Laura De Wald Kuhnle, playing for the annual program given by the Story Tellers' League at the Bellevue Stratford. Adlyn M. Keffer of Harrisburg, Pa., former president of the eastern district, offered several stories. Virginia Millette, soprano, sang songs, with Ida Lippincott at the piano. Members from out-of-town units of the league were among the guests.

The final event of the season will be the garden party at the home of the president, Mrs. Neal M. Newman at Devon. S.

Van Hoogstraten to Conduct in New York and Chicago

Willem van Hoogstraten, who will conduct the last three weeks of the New York Stadium season, from July 31 through August 20, has been engaged to lead the Chicago Symphony Orchestra for the week beginning July 22 at the Century of Progress Exposition. Mr. van Hoogstraten is now on a vacation in Europe.

Kiniya Summer School Scholarship Open

Dolores Hayward, director of the Kiniya Summer Music Colony, on Lake Champlain, Vt., announces that one of the violin scholarships has been awarded to Lucille Torrey of Madison, N. J. A piano scholarship is still available.

Mussolini's Influence Brings Operatic Novelties to Rome

Duce a Regular Visitor to Royal Opera—Vatican Again Interferes—Forbids Priest-Composer to Attend Own Première—Refice's Opera on St. Cecilia Branded as a Profanation—Interesting Modern Equivalent of Sixteenth Century "Sacred Representations"—Claudia Muzio, Giuseppe Bentonelli Sing Principal Rôles

ROME.—A retrospect of the Royal Opera season, which recently drew to a close, induces two main reflections. The first is that in offering the most interesting bill in Italy this year, the habitually slow-moving, provincial-minded Rome crowd appears to have pulled itself up vigorously by the boot-straps. All in all, the season's fare at the Reale has been distinctly more attractive, from the novelty standpoint, than that of the traditionally more important, more resourceful Scala Opera. This unexpected happening has taken local observers by surprise.

This is not the place to undertake a complete review of the Rome season; two outstanding premières must serve as illustration. The securing of Respighi's La Fiamma, which La Scala had a chance to present but let it slip by, and its elaborate mounting (already reviewed in these columns) was a first signal victory. An equal honor fell to Rome with the Italian première of the now-notorious Pirandello-Malipiero score, The Fable of the Changeling, reported previously in this paper. It is of no consequence that this latter was immediately booed and banned. The attempt is what counts.

Even in a theatre that is state-subsidized to the tune of four or five million lire yearly, it takes courage to present so advanced a work and to mount it, not as a routine job by way of a sop to the modernists, but conscientiously and artistically in staging and setting no less than in musical interpretation, well knowing the result can hardly fail to be an indecorous battle and heavy financial loss. This writer has never hesitated to score the Rome managers for what has seemed, or unquestionably was, slovenly or retrograde there in the past; today he gladly and loyally takes off his hat to them.

MUSSOLINI'S INFLUENCE AND VATICAN INTERFERENCE

There are numerous conjectures as to the real reasons underlying this bolder policy. One is that Mussolini's regular presence at the Reale this season serves as a potent stimulus. Contrary to his former practice, when the Duce attended only the dress rehearsals of the more important novelties, he has this year become a regular attendant. Habitués of the house know that on every night when it is the turn of the "B" series of subscribers, the Premier may be seen sitting unobtrusively in his box, often surrounded by members of his family. There is no doubt but that his presence galvanizes all to do their best.

A second reflection is that twice in this Royal Opera season the Vatican has been actively concerned. Not that it has grown more meddling with the Italian stage since its enhanced power; the circumstances merely presented themselves twice in rapid succession for the exercise of the moral tutelage it deems to be within its province. I have already referred to the official Vatican protest against the Pirandello-Malipiero work, a factor which undoubtedly was a strong political motive in the Duce's suppression of the production. The second case arose in the staging of Refice's opera, Cecilia.

Licinio Refice, it will be recalled, is the priest-composer (born in Rome, 1885) who would succeed to the mantle of Lorenzo Perosi. An honor graduate of Santa Cecilia Academy, he in turn became professor of composition at the Pontifical School of Sacred Music and *maestro di cappella* at Santa Maria Maggiore, all in Rome, where he has written much liturgical music in various forms. In recent years he has attracted attention with his oratorios—Mary Magdalene, The Martyrdom of St. Agnes, The Franciscan Triptych—which revealed to the world his serious musical gifts and specialized training.

REFICE'S "SACRILEGE"

So far, so good. The trouble came when he let it be known that he had composed an opera on the life of St. Cecilia, the celebrated patron of music. Not only did it arouse misgivings and discussion in ecclesiastical circles of the capital, which feared a profanation, but it also provoked a curiously anachronistic debate in the local press as to the propriety of such representation.

Some antiquated objectors, forgetting the example of Parsifal and of a vast literature of biblical operas and staged oratorios, appeared unaware that the question had been thrashed out centuries ago, from the first sacred musical dramas, in fact, or to cite a precedent in Rome itself, Emilio de' Cavalieri's monumental allegory, La Rappresentazione di Anima e di Corpo, produced in the chapel of Santa Maria in Vallicella in the Year of Our Lord 1600.

This may be heartening news to some pessimists who may possibly imagine that Anglo-Saxon countries continue in their monopoly of theatrical puritanism. Ignorance and prudishness are to be found even in the Eternal City, where one would expect more tolerance on this score, or at least the recognition that the question is æsthetic, not moral.

When the production became imminent, the Vatican forbade the composer to attend. This was under the blanket rule that excludes all priests from the theatre, or more strictly from theatrical performances. It appeared no exception would be made in his case. That the celibate composer might be contaminated by contact with some *ballerina* or *cagnatante* at a rehearsal backstage was not in question; the sin was to let himself be seen in the hall. Refice, much disappointed, prepared himself for an "immaculate audition" by radio in his home, but the ban was lifted at the last moment and he was able to hide in the back of a box in the third tier. But he was spied there and forced to descend for his applause.

RESTORING THE MUSICAL MYSTERY PLAY

It should be pointed out that Don Licinio includes among his artistic baggage an impassioned dramatic temperament that has carried him irresistibly toward the stage, a leaning very perceptible, even in his oratorios. (There is the same tendency in Perosi, for that matter, but it is on a much more elevated plane and has been wilfully combated by Perosi himself ever since his youthful Giulietta e Romeo.) Refice explains that in this case he desired to restore the ancient *sacra rappresentazzione*, or mystery play, as the religious form best able to move the masses in an educational movement today. The story of the popular Roman martyr, with its rich human and dramatic content, seemed to him a most suitable subject for such mass appeal and particularly excited his creative fantasy.

In the plot of his book, sub-titled an *azione sacra*, Refice's librettist, Emidio Mucci, has followed substantially the events related in the familiar legend of the saint, as handed down in the Acta Martyrum and the Liber Pontificalis, enriching them with appropriately austere poetic imagery. It was not an easy task to write a libretto which, while avoiding offense to squeamish folk should make good theatre from such prevailingly static, introspective material as the Cecilia story. This, aside from the chief difficulty, I might add, of giving any plausibility at all to saints incarnated, gesticulating and declaiming on the operatic boards in this hard-boiled day and age when the secret heroes of too many listeners—yea, even in the Holy City—are not saints, but Capone, Kreuger, Stavisky and the like.

A SCENE IN THE CATACOMBS

The action is preceded, behind the curtain, by a prologue styled L'Annuncio, as in the old mysteries. Act I, laid in the palace of the Valerii in Rome, depicts the wedding ceremony of Cecilia and Valerian, their first post-nuptial love dialogue and the angelic visitation in defence of Cecilia's chastity. Act II (Catacombs) shows the Christians at prayer, the miracle of the blind woman's sight restored, the apparition of Paul of Tarsus, Valerian's conversion and his baptism by the bishop Urban. Act III brings us to Cecilia's trial by the prefect Amachius (Scene 1), her torture in the *caldarium*, the miracle of the rose petals, her slaughter and dying message (Scene 2). Finally, an epilogue, again as in the old mysteries, portrays her apotheosis in Paradise.

In this canvas, sufficiently coherent and varied in visual theatrical interest, the collaborating authors have wisely avoided the major pitfall of making the heroine verbose; it would have been dangerous in both book and score. Cecilia is very often most effective in her silent presence, while the burden of speech has been shifted to the people, who are extensively present in every scene and become a second leading personage of outstanding importance. Thus the Mucci-Refice "sacred action" becomes the drama of an entire faith and enoch, thereby asserting the educative mission intended.

PLAINSONG IN OPERA

This mass focus was not casual, but has proved highly advantageous to the composer. In dealing with the chorus in religious function, Refice's lifelong training in the ancient music of the Roman Church has proved invaluable, from the double standpoint of thematic source and choral elaboration. Though his themes are partly of his own invention, a large portion of them are quoted or derived from plainsong, as for example the motive associated with Christ and the Christians (from a Corpus Christi antiphony), and are invariably effective. He has used them in the manner of Italian (not Wagnerian) leading themes, and has developed them with notable polyphonic skill. For this reason, he appears strongest in his catacomb scene, largely choral, dense in mystic lyric fervor.

The musician was less happy in his treatment of the solo personages, and paradoxically, in the episodes most calculated for dramatic effect. Despite his aspirations toward melodrama, his personality remains in this field undefined and derivative, betraying an excessive influence of Italy's opera writers of the last thirty years, grafted onto the Gregorian melodic-harmonic base. The love dialogues are not convincing. Cecilia's death is, however, a moving page. Claudia Muzio sang with great purity and made a deep impression. The American tenor Giuseppe Bentonelli (Joseph Benton) was a worthy partner, and the chorus sang admirably. Edoardo Vitale conducted. The Roman public tributed a warm success to the work; it feels quite at home in such music.

RAYMOND HALL.

Irmgart Hutcheson Writes Pamphlet on American Music Study

Irmgart Hutcheson, wife of Ernest Hutcheson, is the author of a pamphlet, Why Study Abroad?, issued by the Juilliard School of Music. In her article, Mrs. Hutcheson says: "Among the great changes which have taken place in our cultural life during the last

(*Underwood & Underwood Studios*)
MRS. ERNEST HUTCHESON

twenty years, one stands out preëminently. Up to the time of the War the young musician's education could hardly be considered complete unless he had spent a year or two in Europe under the guidance of a great master. . . .

"All this has changed. Our possibilities of hearing beautiful performances of masterpieces in every branch of music are not equaled anywhere abroad. It is difficult to refrain from superlatives in talking of American orchestras, of their leaders, of the wealth of recitals all over the country by visiting and American artists, and of some of the programs offered us over the air."

Having spoken of the musical atmosphere of the United States, Mrs. Hutcheson discusses musical background, pointing out that most of the great masters to whom people went in Europe now live in this country; that American conservatories of today are as well and thoroughly equipped as any abroad; she pleads, in conclusion, for an end of the attitude of cultural subservience to Europe.

Meta Ashwin with Tillotson

Betty Tillotson has signed a contract with Meta Ashwin, lyric dramatic soprano, artist of Esther Osborn. Miss Ashwin is Mrs. Birnbach, wife of the assistant manager of the Musicians' Federation.

Kansas City Orchestra Well Patronized

Large Advance Sale Reported for Next Season — Summer Opera Projected — Frederic Dixon in Recital

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra, dependent entirely upon the ticket sale for its existence, is already assured success for next season, as the sale of season tickets now has reached a figure 70 per cent in excess of the final total for season tickets last season. At latest reports the ticket sale was slightly under $25,000.

David Grosch will present summer opera at Unity Farm for several weeks. The opening is scheduled for July 14. The Mikado, The Prince of Pilsen, The Fortune Teller and The Firefly are some of the light operas which will be presented. The leads will be taken by experienced Eastern professionals, while the chorus will be supplied from local studios. Twenty Philharmonic musicians will form the orchestra and Dorothy Perkins will have charge of the ballet.

A pianist of refreshing vitality and superior interpretative gifts is Frederic Dixon, who on June 12 gave an intimate recital before a group of local musicians at the residence of Mr. and Mrs. Walter Ehrnman. The opening Capriccio and Intermezzo in C (Brahms) were crisply and clearly projected, and the Prelude in E Flat (Rachmaninoff) played beautifully. The modern group included four contrasted Debussy pieces, The Fountain of Acqua Paola (Griffes) and Ravel and Lecuona numbers, all of which were enthusiastically received. In the final Chopin group, which included the Bacarolle and C minor Etude and the Ocean Etude (an encore), the audience revelled in Mr. Dixon's scintillating pianism. The Ehrnmans gave two receptions for Mr. Dixon.

Mrs. T. J. Strickler, soprano, assisted by W. A. Letson, baritone, Brown Schoenheit, first flutist of the Philharmonic Orchestra, and Mrs. Frederic Shaw, accompanist, pleased a large assemblage of Kansas City Art Institute members with a recital of attractive, varied items.

Preceding her departure to Italy for a year's study, Anna Gottardo, dramatic soprano, gave a creditable recital which was sponsored by the Amity Club. Ewart Ragan, pianist, was the assisting soloist and Elizabeth Puckett, the accompanist. P. C. B.

Tibbett Heads Music Group

Lawrence Tibbett, baritone of the Metropolitan Opera, has been elected president of the National Association of American Composers and Conductors, an organization devoted to the furtherance of the cause of the American composer and conductor, which was founded by Dr. Henry Hadley, who is honorary president. Others elected were William Matheus Sullivan, first vice-president; Mme. Eva Gauthier, second vice-president; Mrs. John De Witt Peltz, third vice-president; Harding Scholle, recording secretary; Mrs. Osborne Kellogg, corresponding secretary, and Mrs. Alma Morgenthau Wiener, treasurer.

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

Announces

Examinations for Fellowships carrying free tuition in the

JUILLIARD GRADUATE SCHOOL

ERNEST HUTCHESON, Dean
OSCAR WAGNER, Assistant Dean

Fellowships will be awarded in:

VOICE	VIOLIN	COMPOSITION
PIANO	VIOLONCELLO	CONDUCTING
	FLUTE	

REQUIREMENTS FOR ENTRANCE TO THE EXAMINATIONS

1. Applicants should be of American citizenship, or, if minors, of American parentage.
2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City during the week beginning September 24, 1934. Applications must reach the school before August 15, 1934.

For further information address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

Chicago Welcomes Deluge of Interesting Summer Events

Commencement Programs of Leading Conservatories and Music Schools Presented—Orchestral and Choral Concerts at Fair—Students' Recitals Are Feature

CHICAGO.—June is not only the month of brides, of commencement exercises and concerts, but this year of music on a larger scale than ever before in any month of the year. Private teachers, too, have been presenting students in recital, and at a Century of Progress, where a year ago music was conspicuous by its scarcity, symphony concerts by the Woman's Symphony and the Detroit Symphony Orchestras have delighted huge gatherings. This month the Chicago Symphony Orchestra will give daily concerts sponsored by Swift & Company. Many of the concessionaires have also engaged musical talent to entertain the customers.

CHICAGO CONSERVATORY COMMENCEMENT

The Chicago Conservatory, which has for president Edgar Nelson and for artistic director Glenn Dillard Gunn, has grown into one of Chicago's most efficient music schools under the business management of Loro Gooch. This school, said to be the oldest here, has harbored many renowned educators and musicians and, if one judges by the talent heard at the commencement concert at the Studebaker Theatre on June 17, its standard is rising with the demands of the day.

Richard Czerwonky led the Conservatory symphony orchestra in a manner entirely to his credit. The soloists, Betty Craig Coyle and Roberta M. Hayes, pianists; Valentine Moritz, violinist; Harriet Brewer, contralto, and Bernard Van Hefte, tenor, were justly fêted by the large audience which paid tribute to the school, to its teachers and its pupils. Dr. Edgar Nelson made the address and conferred the diplomas, certificates and degrees.

COLUMBIA SCHOOL GRADUATION PROGRAM

The thirty-third annual commencement program of the Columbia School of Music took place at the school's new quarters on June 17. The musical program was furnished by Mary Curry Lutz, soprano; Carl Landahl, pianist; the Columbia School Chorus under the direction of Louise St. John Westervelt; the Columbia String Quartet, and a vocal ensemble. After the conferring of the degrees, diplomas and certificates, a short final program was given by the chorus on the west lawn.

AMERICAN CONSERVATORY COMMENCEMENT

Orchestra Hall was jammed on June 19 for the American Conservatory's forty-eighth annual commencement concert and exercises given by artist students and the American Conservatory Symphony Orchestra. The standard of a school is gauged neither by its curriculum nor by flamboyant words or golden year books, but by the work of its students. The ten soloists appearing on the American Conservatory's commencement program may all be classified as professionals and won the honor of appearing at this concert in contest. The American Conservatory's orchestra gave the soloists perhaps better support than any other organization previously heard at these concerts. The orchestra is directed by Herbert Butler, who has probably erred in going through life with a modesty that befits the artist but which is a drawback in these days of exploitation. Butler is one of the most efficient conductors in Chicago, yet outside of drilling and conducting the American Conservatory he has not, to our knowledge, led another orchestra. There was not a flaw in his directing and the students responded well to his most minute demand, so that the young soloists were given splendid accompaniment.

Wilbur Held opened the program with a fine performance of the Prelude and Fugue in D major by Bach and proved an organist of uncommon merit. Ethel Evensen played with marked ability the first movement of the Beethoven Concerto No. 4 in G major. John Eliot revealed a well-placed tenor voice in Le Rêve from Massenet's Manon. Paul Kahn distinguished himself in his rendition of the first movement of the Mendelssohn Concerto in E minor. Robert Speaker, possessor of a rare *basso cantante*, sang well the aria Ella giammai m'amo from Verdi's Don Carlos. Dorothy Coski shone by her playing of the second and third movements of the Saint-Saëns G minor concerto. Ruth Shere revealed a fine tone in the Lalo Symphonie Espagnole. Herman Larson sang with much feeling the aria Una Furtiva Lagrima from Donizetti's L'Elisir d'amore. Miriam Ulrich had the honor of closing the concert with an excellent reading of the last two movements of the Rachmaninoff C minor concerto.

The address was made by Karleton Hackett, the internationally known musician, critic and pedagogue, who as president of the American Conservatory gave encouraging advice to the graduates. With the assistance of John R. Hattstaedt, vice-president, and the associate directors, Mr. Hackett awarded the degrees, diplomas, certificates and honors. President Hackett conferred the degree of Doctor of Music on Arthur Olaf Anderson, teacher and author of musical texts and miscellaneous writings.

CHICAGO MUSICAL COLLEGE COMMENCEMENT

The commencement concert and exercises of the Chicago Musical College, which took place at Orchestra Hall on June 20, were attended by a large and demonstrative audience. Rudolph Ganz, president of the school, made the address and conferred upon Karleton Hackett the degree of Doctor of Music. Mr. Hackett, who is a graduate of Harvard College, an honorary member of Phi Mu Alpha, critic of the Chicago Evening Post for twenty-four years, voice instructor here since 1893 and president of the American Conservatory since 1896, is one of the leading musical personalities in Chicago.

The Chicago Musical College Symphony Orchestra, under the direction of Leon Sametini, accompanied the young soloists with marked ability and excelled in its own right in various symphonic numbers. The program began with the Brahms Academic Festival overture. Bertha Pritikin gave an excellent performance of the second and third movements of the Beethoven Concerto in C minor. Ada Belle Files, possessor of a lovely contralto voice, should know better than to take breath between words that are connected, which happened often in her singing of Amour, Viens Aider from Saint-Saëns' Samson and Delilah. Ruth Howell's contribution was the first movement of Lalo's Symphonie Espagnole. Hilda Ohlin sang Pace, Pace, Mio Dio from La Forza del Destino with understanding. Marian Jaffray played the Liszt concerto No. 1, in E flat. In the second part of the program Ruth Walmsley, student of the conducting class, directed the prelude to the first act of Lohengrin in a manner entirely to her credit.

For the first time at these festivities a dramatic interpretation had place on the program, when Elizabeth Sparks presented several scenes from Macbeth. Helen Schiewe and Louise Bolsinger sang the duet, Schelm, halt fest from Weber's Der Freischütz and were well supported by the orchestra under the direction of Lawrence Beste. The concert came to a conclusion with the reading of Florence B. Price's Concerto in D minor with the composer at the piano.

It will be seen from the above that the concert was out of the ordinary and though the program was perhaps too lengthy and began thirty minutes after the scheduled time, it was so interesting that most of the audience remained until the final number.

CONCERTS AT THE FAIR

At the Ford Gardens during the second week of June, the Woman's Symphony Orchestra appeared under the leadership of Ebba Sundstrom. Having praised the work of this excellent body and its leader throughout their regular season, it does not seem amiss to point out that at the concert we heard at the Fair the efficiency noted during the year was somewhat lacking. This might have been due to the strange environment.

The Detroit Symphony Orchestra, which is now appearing daily at the Ford Gardens, is making history in this city. Under the direction of its associate conductor, Victor Kolar, the orchestra plays semi-classical programs that are delighting throngs and will bring millions to the Ford building throughout the Fair.

Daily concerts are being given at the Fair by bands, orchestras and choruses, and even oratorios are being sung. Mendelssohn's Elijah was recently presented at the Swift Bridge.

DR. NOELTE INTRODUCES PUPILS

A program of original compositions by members of the class of Dr. Albert Noelte took place in the Lyon & Healy Building on June 3. In the many years that we have attended student recitals we do not recollect such an array of talented composers. Elizabeth Marshall has written a serenade for string quartet and a small suite for piano that deserve place on professional programs. Hilda Engle's songs add to the vocal literature. Donald Salathiel's string quartet has much to recommend it. Florence Galajikian, whose compositions have often appeared on programs of such organizations as the Chicago Symphony Orchestra, was represented by four songs which add to her reputation. Miriam Bohunek's string quartet, which concluded the program, is the work of another Noelte pupil whose achievements are meritorious. Dr. Noelte ranks as an outstanding composition teacher and his many students are beginning to make places for themselves among creators in the tonal field.

DE PAUL ORCHESTRA PLAYS AT THE FAIR

We could fill this letter with the many happenings that took place at De Paul University School of Music, but mention only the fact that its symphony orchestra, under the direction of Wesley LaViolette, gave an excellent program at the Hall of States at a Century of Progress on June 11. Three soloists appeared—Richard Wickum and Rose Goldberg, pianists, and Ray Olech, baritone.

MACBURNEY ARTIST HEARD

Anne Gordon, soprano, a pupil of Thomas Noble MacBurney, was heard in recital in the Fine Arts Building, on June 4. This young woman has an uncommonly well-placed voice of luscious quality; she sings with intelligence and musicianship, enunciates equally well English, Italian, French and German; has an ingratiating personality and throughout her well-built program gave the listener reason to rejoice. The large audience was not slow in giving her a warm reception. She was well seconded at the piano by Anna Dazé.

ELLEN KINSMAN MANN PRESENTS STUDENTS

Two of Ellen Kinsman Mann's students, Geneve Cadle Maze, soprano, and Kathleen March Strain, contralto, were heard in recital on June 12. Mrs. Strain sang among other things Dr. Albert Noelte's Liebesfrühling, which met with much applause. This number and others by Wolff and Strauss were well sung by the contralto. Mrs. Maze also revealed the good training received under Mrs. Mann in numbers by Cornelius, Wolff and Strauss.

UNIVERSITY OF CHICAGO MUSICAL ACTIVITIES

Under the baton of Carl Bricken, head of music at the University of Chicago, the fine young orchestra gave a splendid account of itself in the last concert of the season on May 25. As soloist, Rudolph Reuter gave a performance that was outstanding for brilliance of technic, fine tone and a keen understanding of Schumann's style. It was a virile performance that showed Reuter an excellent ensemble player as well as soloist. He was received with salvos of applause and had to respond with an encore.

The University restored some ancient music recently when its chorus and Orchesis combined forces for the first performance here of Henry Purcell's opera, Dido and Aeneas. The cast of principals included Janet Fairbank, Maurice Parzybok, Alice Mary Baenziger, Ruth Emery Riddle, Maurine Barrett, Kenneth Johnson and Lawrence Goodnow. There was a chorus of fifty, members of the Orchesis for the dance numbers, and a string orchestra selected from the university orchestra, in the performance which was directed by Cecil Michener Smith.

BERTHA OTT SPONSORS CONTEST WINNERS

Two pianists under ten years of age and four ranging from ten to seventeen years gave the recital awarded them as winners of the Society of American Musicians contest, under Bertha Ott's direction, at Kimball Hall, on June 8. Mildred Handler, Patricia Jane Valleau, Rosalie Lee, Nancy Rowland, Bertha Ostow and Aaron Bell were the gifted youngsters who played a varied program in most praiseworthy manner.

CHICAGO COUNCIL OF TEACHERS OF SINGING

Winners in the contest of the Chicago Council of Teachers of Singing for high school students were Grace Banks, soprano; Bernice Majewski, alto; Frank Finn, tenor; William Fischer, baritone, and Peter Kavale, bass. The contestants were drawn from the special voice groups in the high schools, founded and sponsored by the Chicago Council of Teachers of Singing at the request of Dr. William J. Bogan, superintendant of schools, and the late Dr. J. Lewis Browne, head of the music department. This extra-curricular class teaching has been so successful that Dr. Bogan has urged the Council members to continue their efforts for another year.

A lecture on Voice Carrying Power and Timbre and demonstration were given by Dr. G. Oscar Russell, head of the department of phonetics of Ohio State University, before the Council of Teachers of Singing at the Great Northern Hotel on June 12. The lecture was illustrated with sound and moving picture films.

RUDOLPH REUTER STUDENTS

Connie Clare, student of Rudolph Reuter, was awarded first place in the piano division of the National High School contest at Ottawa, Kan. Doris Anderson, another Reuter student, appeared recently in recital at the Rogers Park Swedish Lutheran Church.

KARLETON HACKETT PUPIL ACTIVE

Beulah Casler Edwards, soprano, student of Karleton Hackett, was soloist in a performance of Gounod's Gallia, on May 27, given by the South Shore Festival chorus at the University of Chicago chapel. Mrs. Edwards also appeared in recital before the Gary (Ind.) Catholic Woman's Club on May 22.

GERALD WALENN A VISITOR

Among the welcome visitors at this office was Gerald Walenn, English violinist, formerly of London and for the last few years connected with the Sydney Conservatorium of Sydney, Australia, where he heads a quartet that bears his name. Mr. Walenn told us many interesting things regarding music in Sydney, and like many others he paid tribute to Henri Verbrugghen for the splendid work done by the former conductor of the Minneapolis Orchestra while in the Antipodes.

ESTHER HARRIS PUPIL PLAYS

A gifted young pianist, Erwin Kaplan, who has been taught the art of piano playing by Esther Harris, was heard in recital at Kimball Hall on June 10. He played a well-arranged program with fine tone, technical proficiency and imagination.

RENÉ DEVRIES.

Prestige

Today the musican must have a more intensive and comprehensive musical education than ever before. It is necessary for recognition or prestige. It is imperative for acceptance in teaching positions.

Our faculty of artist-teachers assures experienced and correct training in every branch of music.

As an integral part of a large University, academic as well as musical courses are available to music students.

MEMBER NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC. DEGREES NATIONALLY RECOGNIZED

Fall Semester September 17

For Descriptive literature write, Arthur C. Becker, Dean

School of Music
DePAUL UNIVERSITY

Room 305 64 East Lake Chicago

SERGEI TARNOWSKY
PIANIST-TEACHER
Studios
75 East Division St., Chicago, Ill.
Tel. Delaware 8594

CARA VERSON
Pianist ..... *"Musical Rebel"*
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory,
1112 Kimball Hall, Chicago

JOHN DWIGHT Tenor **SAMPLE** FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

SIDNEY BEER

CONDUCTOR

VIENNA PHILHARMONIC ORCHESTRA
BERLIN PHILHARMONIC ORCHESTRA
LONDON PHILHARMONIC ORCHESTRA
CZECH PHILHARMONIC ORCHESTRA
VIENNA SYMPHONY ORCHESTRA

NOW CONDUCTING VIENNA FESTIVAL

AGENTS:
HAROLD HOLT, 3, CLIFFORD ST., LONDON, W. 1.
GEORG KUGEL, BÖSENDORFERSTRASSE 12, VIENNA I.

Rocca's Dibuk Proves Vital Novelty in La Scala Season

Powerful Operatic Setting of Habima Play—Moussorgskian Characterization and Richly Melodic Declamation—Ghione Conducts First-class Production—Lattuada, Composer of Preziose Ridicole, Treats a More Congenial Theme in His Don Giovanni—Overflows in Musical Ideas of Straussian Vintage

MILAN.—A victory was scored for the cause of Italian operatic modernism when Lodovico Rocca's latest score, Il Dibuk (The Demon), in a prologue and three acts, on the book of Renato Simoni, obtained a decided success at its recent baptism at La Scala, Franco Ghione conducting.

Twenty-one curtain calls, or an average of seven per act, most of them undisputed, are by no means a bad showing for a work aiming to break radically with traditional melodramatic convention. The public's favor has continued in later performances, a cause for much satisfaction in progressive circles, who hope that a new figure has come to the front. Rocca was born in Turin in 1895 and studied composition with Giacomo Orefice at Milan Conservatory. Though not himself a Jew, he has a temperamental leaning toward Hebraic subjects, having already set chamber and symphonic music to same. He is well remembered in New York, has won prizes and had various works performed there since the War.

Based on Folk Drama

The subject in itself is of unusual interest. It is taken from the Polish poet Shalom An-ski's play of the same name, a classic of modern Hebrew literature, which figured prominently in the repertoire of the Habima Yiddish Theatre and has been performed and translated in many countries, Italy included.

The Jewish legend of the Dibuk derives from an ancient cabalistic theory, according to which the soul of a person dying in flagrant sin transmigrates to the body of the one whom he most loved in life. In the reincarnation, this spirit—the Dibuk (demon)—finds peace and purification.

Manifestly this is not the sort of theme Italians choose for operas, though it would have suited a Schönberg or an Alban Berg, or several contemporary German composers before Hitler made the Third Reich *gleichgeschaltet*. Tortuous, introspective, it appears at first glance too gloomy, and above all too "spiritistic," for a good opera book.

Elevated Poetic Content

But a closer examination reveals its elevated poetic content and tense dramatic qualities, both capable of unconventional theatrical realization. Whatever the philosophic interpretation, the legend is profoundly Semitic in its ethic and cosmic conceptions and offers dramatic material of a high order for the literary adapter and musician who would seriously essay the Hebrew theatre. Simoni's able prose reduction faithfully reproduces the spirit of the original.

In a vocal prologue, imagined in space, a Messenger (the Hebrew *Meshullah* or Wanderer who knows and foresees all) proclaims the pact consecrated between the friends Sender of Henie and Nyssen of Rivha that if a boy is born to one and a girl to the other, they shall marry. Recorded in the books of heaven, it is solemnly celebrated by the celestial choir. Above rise the voices of the leading actors in the drama to come. These take musical form in choral liturgy of ancient Israelitic source, while the *Meshullah's* message rings forth in hieratic tenor tones.

Act I follows without pause. It is set, some two decades later, in the interior of a squalid synagogue at sunset, in the ghetto of a small Polish town. A mystic atmosphere, overhung by a dark sense of tragedy, is at once conveyed. The Talmudist officiants drone their psalmodies by candlelight, two women kneel before the Holy Writ, the Messenger reclines in pilgrim's garb and some prayer mercenaries recount miracles to the sacristan in hushed voices.

The Tragedy

Somewhat apart, a young man stands rapt beside the ritual lamp. It is Nyssen's son Hanan, a poor Talmudic student come from afar to seek his predestined bride, Leah, daughter of the now rich Sender. His consuming passion to wed his soul-mate is opposed by the ambitious father. In despair of divine assistance, he turns to the book of the cabala, or Zorah, for occult aid. When Sender announces the girl's betrothal to the wealthy merchant Menashé and orders feasts and ceremonies, Hanan utters a blasphemy and is stricken down on the spot by the evil powers. All flee in terror; the votive flame casts a sinister glow on the youth's tortured features.

Rocca's musical underscoring here averages high: strong characterization; quasi-Moussorgskian *genre* scenes; an incisive, adherent discourse couched in richly varied melodic declamation; suggestive, archaic thematic material ably developed (more so in the act itself than in the prologue); a robust but sober orchestral web, properly subservient to the stage; a dramatic stress that is not rhetorical emphasis, but always inner conflict, deeply felt. The composer has listened to his own voice only, never to that of the gallery or of any artistic faction or clique. This conviction stamps his work with sincerity.

Masterly Genre Scenes

There are many notable things one might underline in the prevailingly fine music of this act, besides the masterly *genre* scenes mentioned: Hanan's nostalgic lyric outburst and anguished lament, his dialogue with Leah—all three admirable for restrained intensity and an archaic poetic stamp—the ominous forebodings that wind tortuously through the orchestra, in short the dramatically powerful death scene.

Act II, laid in Sender's courtyard opening on a public square, depicts the nuptial festivities, the bride's traditional dance with the most tattered beggar, the spectral phantasms (which emerge from the adjacent tomb of the lovers murdered in a pogrom and do an infernal round, joined by the blind hag, a symbol of death, who drags Leah into the diabolical rhythm), the dialogue of Hanan's spirit with the bride, the Messenger's revelation to her of the Dibuk, the rite over the mother's tomb and the girl's transfiguration, possessed of the spirit.

Exorcising the Evil Spirit

Act III occurs in the house of the Rabbi Ezriel of Miropol. Sender has brought the wretched girl to him in the hope of a miracle which may free her of the Dibuk. When the first attempts fail, the Messenger reveals the father's sordid betrayal of the pact. To appease God's wrath, the jury of the Thorah condemns him to give half of his goods to the poor. Then the Rabbi works himself into a spasm of righteous indignation and with the most scathing exorcisms of the Hebrew liturgy calls upon the spirit to leave the tortured body. He is accompanied by an elaborate ecclesiastical ritual, before the Ark of the Covenant and the candelabra of the seven candlesticks, and at length succeeds, though the effort prostrates him.

From afar comes a canticle sung by Hanan, whose soul now wanders in the void. Leah falls into a trance. Hanan's aura on the wall becomes almost corporate. The lovers evoke together tender visions of the earthly happiness they had dreamed but did not achieve—a caressing lullaby rocks the imaginary cradle of the babes that should have been born to them, had their destiny been completely fulfilled. Leah finally expires, but her lily-white aura is united with that of Hanan. Celestial voices celebrate the triumph of divine law.

A Powerful Setting

With the exceptions of a few prolix passages, Rocca's setting of these last two acts is equally happy. The score on the whole ranks high for dramatic vigor—noteworthy the scene of the exorcisms which attains a tense climax and moments of sculptural musical relief with genuinely musical means. At a few points, the listener's absorption is broken by screams and cries that might better have been avoided, since Rocca has too great resource of expression to have need of recurrence to such means. He has rendered with particular efficacy the unreal, spectral, grotesque and lugubrious aspects of the mystic tragedy. His lyric and elegiacal notes are also highly felicitous.

All in all, the score is a distinct revelation, although Rocca had given previous indications of a strong theatrical talent. Dibuk places him side by side with Dalla Piccola and Cicognini as one of Italy's three promises among the younger generation of opera composers.

Scala Does Itself Proud

Franco Ghione conducted an able mounting, in which the leading rôles were well sung by Augusta Oltrabella (Leah), Costa-Lo Giudice (Hanan), Vincenzo Bettoni (Rabbi) and Leone Paci (Sender). Caramba, in charge of costumes, designed some death masks which he rates among the pride of his career. Veneziani's choruses were extraordinary, as usual, in the extremely difficult rôle assigned to them, especially in their spectral lines. This production does great honor to La Scala. It is the one novelty of the Milan season which proves worth the effort lavished on it.

La Scala, late this year with most of its premières, finally brought out its last novelty of the season, with the first local hearing of Felice Lattuada's melodrama in four acts on Arturo Rossato's libretto, Don Giovanni. Franco Ghione conducted. The reception was decidedly cordial: thirty-one curtain calls, an average of nearly eight per act, warm in tone and with no dissenting voices. One could not ask for more.

Felice Lattuada, a "self-made" Milanese musician born in 1882, needs little introduction to New York readers since his lyric comedy, Le Preziose Ridicole (after Molière), was presented at the Metropolitan some seasons ago. Don Giovanni was written two years earlier (1926). It won the Italian Government's opera prize in 1927, obtained a *successo di stima* when premièred at the San Carlo in 1929 and since then had slept peacefully.

The first thought that comes to mind in reading the title is that Lattuada was courageous in attempting to set a subject immortalized by a universal masterpiece of theatrical music. Like the Commendatore's ghost, the shades of Mozart might well make a presumptuous composer tremble on treading this hallowed ground. But Felice Lattuada is not lacking in temerity—witness also his setting of Shakespeare's The Tempest.

In his case it was more than mere temerity, however. In undertaking the Don Juan classic, the Milanese composer characteristically obeyed the innate romantic impulse which is a prime law of both his life and his art. It should not be forgotten that the Mozart score, for all its moralizing ending, is essentially a *melodramma giocoso*, or semi-serious opera, half comic, half sentimental, according to the fashion of the day.

More Spanish than Da Ponte

Lattuada and his librettist have conceived the subject differently, in an atmosphere of pure romanticism more consonant, they believe, with its original Spanish background, in which the legendary figure of Don Juan de Tenorio was elaborated in the plays of Lope de Vega and Tirso de Molina, the classic models, and then, two centuries later, by Zorrilla y Morat, who in 1844 marked the apex of the romantic trend about this figure.

It is a curious fact that the Don Juan of the so-called "second manner"—the one used by Da Ponte for Mozart and by Bertati for Gazzaniga—derives from an actual historical personage who, exalted by Molina's popular drama, El Burlador de Seville (1630), determined to surpass the deeds of Juan Tenorio and succeeded in such degree as to become horror-stricken at his devastation and passed his old age in piety.

This penitent seducer was not called Don Juan at all, but was a certain Don Miguel Manara, whose family, of Corsican origin, descending from the Roman Count Ugo Colonna who had delivered the island from the Barbary pirates, settled in Seville. He also killed the father of one of his victims, but had a redeeming love for Girolama de Mendoza. He founded, in 1662, the still extant order of La Caridad in Seville and died in peace.

No "Moral" at the End

In the course of time, through popular fancy and the abundant literary flora that in all Europe sprang up about this universal figure, the two manners or variants became confused in one. Lattuada and Rossato have seen fit to reseparate them, returning to the original type of Molina and Zorrilla, but with slighter stress on the final moral, which they believe was insincere and dictated by the religious bigotry of Spain.

Briefly, then, their Don Juan is neither the agnostic epicure of Molière and Goldoni, nor the frivolous libertine become panic-stricken, as in the Da Ponte and Bertati libretti, nor still less the brooding, erotic introvert of Byron. All these interpretations seems to them un-Iberian. Their cavalier is a typical Hidalgo adventurer of the period, a hot-blooded, Quixotesque young noble, whose exploits are essentially romantic, one for whom amorous conquest is a spiritual necessity. In the presence of the Commendatore's ghost, he remains fearless to the last and dies redeemed by a pure love.

It was to be feared that in framing his plot the over-prolific Rossato—Italy's most voluminous *uomo di teatro*—might repeat the error of the trite Spanish cliché concocted last season for Zandonai's La Partita, a fiasco on this same stage. Instead, he has done a sufficiently able job in condensing the complex Zorilla play. The immortal cavalier is clearly defined, while Ines again becomes a charming leading personage.

Music Better Than Preziose Ridicole

To those familiar with Lattuada's musical nature and production, it is at once apparent that a canvas of this type suits him much better than a satiric subject, such as the Précieuses Ridicules, which New York remembers unfavorably. In the highly-tinted, violently romantic Spanish action, this Milanese has found the libretto his ardent temperament requires. And he has set it with the impulsive exuberance characteristic of him.

(*Continued on page* 45)

DOROTHEA QUINCI

American Soprano

returns soon to this country after successful appearances in opera in Italy in the following cities:

Arona
Bergamo
Turin
Brescia
and
Milan

•

Miss Quinci also made her Concert Debut at the Verdi Conservatory in Milan the end of April

Address: 1417 Steinway Bldg., 113 West 57th St., New York

KARL KRUEGER

CONDUCTOR KANSAS CITY PHILHARMONIC ORCHESTRA

"By sheer force of his personality, Karl Krueger has made an evening of symphonic music a great experience for every member of the audience." *(Editorial, Kansas City Star)*

"Krueger is a born chef d'orchestre." *(Chicago American)*

"Elemental in temperament." *(Kansas City Star)*

"Shows him to be in music a poet." *(Chicago Daily News)*

"Krueger has opened the door to music for Kansas City." *(K. C. Star)*

"A musician of the first order." *(Chicago Tribune)*

"The conductor displayed qualities in the grand manner." *—K. C. Journal-Post*

"A musical talent that amounts to re-creative genius." *(K. C. Star)*

"A baton yielded with strength and individuality." *(K. C. Independent)*

"Already he can look back upon an achievement paralleled nowhere else." *(Kansas City Star)*

The average attendance for the past season at the Subscription Concerts of the Kansas City Philharmonic Orchestra, conducted by Karl Krueger, was 4,750

PRESS COMMENT—1933-1934

KANSAS CITY

Star: (Powell) "There was a perfection of balance, a range of color at the conductor's command that gave no indication of the youth of the Orchestra . . . Mr. Krueger dispenses with a score. To see him use one seems incongruous for he is more than a little elemental in temperament and, as he conducts, detached from every thing except the myriad voices weaving a sparkling pattern as he moves his baton and that sensitive potent left hand . . . the audience almost rose in their seats following the third movement . . . the audience was aware that it was hearing a remarkable recreation of the work . . . it is Mr. Krueger's ability to walk mind to mind with the great creative geniuses that brings such interpretations as was heard in "Lenore" . . . the effect of Death and Transfiguration was overwhelming . . . a musical talent that amounts to recreative genius . . . no other conductor has interpreted them (Parsifal) for a Kansas City audience with such profound feeling . . . Mr. Krueger has opened the door to music for Kansas City."

Journal Post: (Vaiani) " . . . A series of concerts which have turned out to be so many eye-openers . . . to say that the performance of this Symphony made history for the Philharmonic is justice rather than over-generosity . . . From Krueger and his men we had both penetrating interpretation and brilliant execution. And we had more, too—a 'feeling' which made it so strong and so sincere as to invite tragic sympathy from the listener . . . It caused the audience to rise and reward the Orchestra with salvos of applause and shouts of bravo! The demonstration, which had all the characteristics of spontaneous combustion, carried weight and an eloquent message. It was as though the crowd desired to emphasize something like this: 'This is au revoir, not farewell. More power to Krueger and the Philharmonic. We shall be with you and for you again next season and the seasons to come,' and so be it . . . the performance on Tuesday night was imbued with great power and with a white heat of eloquence . . . the conductor and the orchestra displayed assets and qualities in grand manner."

Star: (Thompson) "Already orchestra and conductor seem to have become indispensable to Kansas City life. And it is something that soon can equip the city to stand with other cities far above it in size, as the home of one of the five or six finest orchestras in the United States. The sponsors gave the city such an orchestra, and such a conductor last night, to keep."

Jewish Chronicle: (Gershon) "Above all, he has that rare quality that all ranking conductors must have to achieve major symphonic execution—the ability to communicate his ideas to his men and force them to respond to his will . . . conducted by Karl Krueger and played by the orchestra in a manner befitting its grandeur . . . He is not only a musical leader; he is an audience leader. In a few bold strokes has he broken down strange barriers and made of music, orchestra, and audience an aristocratic democracy."

Independent: (Cain) " . . . laying them bare in all their sublimity . . . a baton wielded with strength and individuality . . . the effect accomplished was nothing less than majestic, a tower of tone more lofty than one of the superimposed temples of Belus, if I may be allowed to vent my ecstacy with a slight degree of extravagance. Felicitations, Mr. Krueger. All Kansas City eagerly await your return next autumn."

Star: (Powell) "There was something epoch making in the debut of the Kansas City Philharmonic Orchestra. Men and women who have heard the great orchestras of the world were astonished at last night's performance. Something out of the ordinary had been expected but hardly such an amazing phenomenon as that which unfolded on the stage of Convention Hall . . . The impression was given of maturity, finish—certainty of stature."

CHICAGO—(Guest Conductor Chicago Symphony Orchestra)

Daily News: (Stinson) "Seldom have we heard orchestral playing so alive at every moment, so gracefully spaced or more luxuriously balanced . . . shows him to be in music a poet . . . a remarkable instinct for instrumental vistas . . . a gift that is already full of justice and elegance . . . touched the master phrases with a sensitiveness recalling a felicitous brush stroke . . . also it was the most beautiful conducting we have heard from Mr. Krueger, and not exceeded by that of anyone else who has appeared in Chicago, warm, impulsive, admirably balanced and expressive. . . . He has enlarged the view of Chicago, even of the United States, as to what is possible in musical endeavor."

American: (Devries) "Last nights' audience at the Auditorium was more than usually smart—to greet an important guest conductor, Karl Krueger. Mr. Krueger has what we of the Twentieth Century call "background" and that, one of distinction. But we need scarcely know his past—and it was certainly not with prejudiced mind that we accorded him the honors and dignities of the evening. For Krueger is a born chef d'orchestre and this is evidently the opinion of our Chicago men, too, for our orchstra flatly refused to share with him the applause and recalls lavished upon our guest . . . his treatment of everything he touches reveals the dignity, elegance and restraint of the cultured musician. This simplicity masks but does not obscure the talents of Mr. Krueger."

Tribune: (Moore) "Krueger Debut a great success . . . suave, masterful, projecting drama and melody, keeping everything vital and accurately placed, a dominant force and a musician of the first order."

Christian Science Monitor: (Borowski) "It is pleasant to record the favorable impression that Mr. Krueger produced with his reading of a work that does not disclose its full worth to every conductor. Mr. Krueger had made the Symphony his own; he understood it, loved it, venerated its skill and earnestness of spirit and by these tokens was able to make its message clear to all. In addition, there was set forth a pellucid interpretation of Debussy's 'L'Apres-Midi d'un Faune'."

Modern Music: (Frankenstein) "Perhaps the most interesting performances being given in Chicago this season are the series of intimate operas presented by Karl Krueger."

Music News: "A glorious reading of Brahms C minor Symphony."

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division: Columbia Concerts Corporation of Columbia Broadcasting System

113 WEST 57th Street New York, N. Y.

Pittsburgh, Pa., Plans Civic Opera

Plan Similar to That of St. Louis Discussed—Little Symphony Orchestra Giving Outdoor Series

PITTSBURGH, PA.—Open air operetta at popular prices is likely to be inaugurated in Pittsburgh if the project discussed at a meeting held recently in the Chamber of Commerce reaches fruition. Among those who attended were Mayor McNair, former Governor John Fisher, W. P. Witherow, Stuart Lyle, Mrs. Enoch Rauh, Richard Rauh, Robert Garland of City Council, Frank Harper, Mrs. Frank Weberman, Oliver Keller, Marion McKay of University of Pittsburgh, John Scully, and others. Max Koenigsberg, St. Louis business man, described the non-profit project that gives that city an annual summer season of *al fresco* light opera and outlined plans whereby Pittsburgh could also offer similar entertainment at low cost. The plan being deemed feasible Messrs. Fisher and Witherow were chosen chairman and vice-chairman, respectively, and the meeting adjourned until certain legalities concerning acquiring of available city sites could be ascertained by City Council and city solicitors.

OUTDOOR SYMPHONIC CONCERTS

The eight-week season of evening summer concerts on the Schenley Hotel Lawn, by the Little Symphony Orchestra of thirty players directed by Victor Saudek, was inaugurated June 22. Although out-door performance was prevented by a rainstorm, activity was transferred to the spacious dining room where the large audience applauded an interesting program of works in lighter vein. The Pittsburgh Chamber of Commerce Chorus conducted by Burton Mustin, was a feature of the program. Incidental solos were sung by Edgar Hicks, basso, Frederick Rodgers, baritone, and Vincent Kroen, tenor.

The Pittsburgh Musical Institute, completing nineteen years of activity, has during this period, sponsored 1829 faculty and student recitals, comprising solo, orchestra, chamber music, choral and masque events.

During the forthcoming summer term lecture-recitals will be given by the three directors of this institution: Dr. Charles N. Boyd, Dallmeyer Russell and William H. Oetting.

Marshall Bidwell, who recently completed his second year of organ recitals at Carnegie Institute, was recently honored with the degree of Doctor of Music, conferred upon him by Coe College, Cedar Rapids, Iowa, where for twelve years immediately preceding his coming to Pittsburgh he was professor at the college and municipal organist.

ORGANIST OBSERVES ANNIVERSARY

Dr. Caspar P. Koch, city organist at Northside Carnegie Hall, has just completed his thirtieth year as commander of the Northside console. He has, to date, played 1,219 recitals of a total of 1,839 given in this auditorium.

The Pittsburgh Press' golden jubilee edition of June 23 features, among the many phases of the city's development during the past fifty years, four columns devoted to music activity over this period of time.

Jeanne Brideson, twelve-year-old violinist, accompanied by her teacher, Ralph Lewando, appeared in recital at the Winchester School for Girls, playing the Mendelssohn Concerto, Witches' Dance of Paganini, and items by Wieniawski, Godowsky, Sarasate, Ries, Kreisler and Bazzini.

Duquesne University will open its new conservatory of music in September.

Carnegie Institute of Technology Music Department, Dr. J. Vick O'Brien, director, will conduct summer music courses over a period of several weeks.

The concluding recital of the music department of Pennsylvania College for Women featured the newly organized string ensemble of 25 players under the direction of Ralph Lewando, head of the violin department at the College. R. L.

Jean Buchta Pupils in Recital

PATERSON, N. J.—A recital by local piano pupils of Jean Buchta of New York was given here at the Woman's Club on June 11. Assisting artists were Ruth Kemper, violinist, and Henry Davison, cellist, with Miss Buchta at the piano. The students were heard in a well selected list of numbers by Schubert, Mozart, Blake, Chopin, Wragg, Griffes, Handel, Cyril Scott, Sinding, MacDowell and others. Their playing was notable for accuracy, good dynamics, understanding of structure, and excellent interpretation. The work of Miss Buchta's pupils is eloquent of the guidance of an excellent pedagogue and imaginative musician. Four of the performers—Ella Muzzy, Lucille Jenkins, Elizabeth Torrey and Priscilla Clark—represented the advanced contingent, and scored for their grasp of keyboard mechanics as well as the feeling with which they colored their selections. The other young players were no less distinguished in grades to which they have attained. In conclusion, Miss Kemper, Mr. Davison and Miss Buchta gave artistic projection to Schütt's trio in C minor. A large and enthusiastic audience attended. Besides the four already mentioned, those appearing were Mary Frances and Helen Evans, Helen Schweinler, Joyce Feinstein, Phyllis O'Grady, Marie and Louise Schweinler, Eileen O'Grady, Lydia Huber, Phyllis Ash and Charlotte Hilgert. R.

National Bureau for Advancement of Music Discontinued

At a meeting of the board of directors of the National Bureau for the Advancement of Music, held at the office of the chairman, Hermann Irion, on June 5 last, it was unanimously decided that the work of the bureau would have to be discontinued on July 1 owing to lack of funds to carry it on beyond that date. Those present at the meeting besides Mr. Irion were Messrs. Erskine, Dann, Dykema, Maddy, Wulsin and C. M. Tremaine, director of the bureau.

A statement subsequently issued by the board, through Mr. Irion, was as follows: "Ever since the bureau was reorganized about four years ago upon its present basis, the financial support by the industry has steadily diminished. This deficiency has been largely made up by contributions from the Carnegie Foundation and the Juilliard Foundation, both of which had taken an active interest in the Bureau's work, but when the Carnegie Foundation withdrew its annual contribution for the ensuing fiscal year, the bureau had to come to an end.

"The bureau was one of the first and major enterprises of the Music Industries Chamber of Commerce when this organization was created during the early period of our country's entrance into the World War in 1917. At that time Mr. C. M. Tremaine was put in charge of its activities, and he has conducted them with outstanding ability and resourcefulness during the intervening period of nearly eighteen years. It was the music industry's first joint attempt in the field of industrial promotional activity. Its purpose was not intended to be directly profitable to the trade but to endeavor to stimulate and increase interest in music education and appreciation throughout the land and the many hundreds of contacts which the bureau has made with women's clubs, music clubs, civic organizations and the Music Supervisors Conference bear eloquent testimony to the extraordinary results achieved.

"The bureau's mainstay was at all times the piano manufacturers, but around this there rallied the music merchants, the band instrument makers, the fretted instrument makers, the musical merchandise manufacturers, supply houses, the music publishers, and, finally, the large phonograph manufacturers of that period. Its annual budget for quite some years exceeded $50,000, and its influence upon musical affairs and the dissemination of musical education and the spread of its cultural effects became recognized wherever the bureau was known or resorted to. Quite early in its career the Music Supervisors' National Conference took cognizance of the accomplishments of the bureau in the field of music and cheerfully lent its powerful support to the furtherance of the plans which the bureau had laid to introduce group piano and vocal classes into our public school system. Since then the bureau and the Supervisors' Conference have been in constant and close contact in all matters affecting musical educational affairs in our public school system throughout the land and when the bureau was reorganized three of the outstanding members of the Conference, namely, Dr. Hollis Dann, Dr. Peter W. Dykema and Prof. Joseph E. Maddy, were nominated by the conference to become directors of the board of control of the bureau. They have remained on the board since then and their influence has been of the greatest value. At that same period the Carnegie Foundation and the Juilliard Foundation became interested in the bureau's activities and contributed liberally to its annual budget. Both of these foundations, as well as the Eastman School of Music, although the latter not as a financial contributor, nominated representatives, namely, Prof. John Erskine, Prof. Howard Hanson and Dr. W. S. Learned, to the board, and they too have served continuously since that time. The remaining members of the board represented the industry, to wit, Messrs. H. Irion, Alfred L. Smith and Lucien Wulsin, and C. M. Tremaine, the director.

"While it is to be greatly deplored that the bureau and its valuable activities have become victims of the serious economic depression through which we have been struggling, and the discontinuance of its guidance and advice in a wide variety of musical projects, which has been sought from it by many thousands of individuals and organizations throughout the country, will be sorely missed, nevertheless many of the activities for which the bureau is best known, such as music memory contests, considered by many as the basis of the present school music courses in appreciation, development of the school music contests, which have now spread into nearly all the states of the Union, Christmas caroling, piano classes in the schools and private studios, will be carried on as established programs, so that in this respect its work will have a lasting value and the talent and the money expended upon it will prove to be a national asset for some time to come."

San Francisco Opera Ballet in Fine Performance

SAN FRANCISCO, CAL.—Under the auspices of the Women's Committee of the San Francisco Opera Association, the San Francisco Opera Ballet gave a performance of fourteen dances at the War Memorial Opera House. Every seat and most of the standing room were occupied. Adolph Bolm, director of the San Francisco Opera Ballet, is responsible for the excellence of the performance.

To music of modern and older composers, solo and group dances, cleverly conceived, were beautifully interpreted. Costumes of rich fabric and design and colorful lighting effects delighted the eye. Of course, Mr. Bolm, who appeared in several dances of diversified mood, carried away the honors of the evening. He is certainly a master of his craft, both as a dancer and pantomimist. Other terpsichorean artists whose work evoked admiration were Elise Reiman, Evelyn Wenger, Maclovia Ruis, Jane Crawford, Dimitri Romanoff and Iris de Luce.

Excellent piano accompaniments were provided by Charles Cooper, while Gaetano Merola and Jascha Veissi conducted the orchestra in the ballet numbers with fire and skill. C. H. A.

Education League Makes Music Awards

Nineteen hundred medals, shields and silver cups, shared by 22,000 musical soloists and members of public school choruses and orchestras, were presented by the Music Education League on June 21 in Carnegie Hall. The league was formerly known as the New York Music Week Association. Awards were made both to the winners of this year's competitions and those of 1933, when the presentation was postponed for lack of funds. The presentations have been made possible this year through the courtesy of the Community Councils of New York, of which Frank Peer Beale is executive director, and S. Klein, merchant, a member. Isabel Lowden, founder and president of the league, presided and Joseph P. Donnelly, assistant director of public school music, was master of ceremonies.

ROBERT GOLDSAND,
pianist, after an absence of a year during which he played in South America, returns to the United States next season for another tour.

Denver Orchestra in Closing Concert

Resident Opera Forces Give Romeo and Juliet—E. Robert Schmitz Hailed in Recital

DENVER, COLO.—The sixth and last concert of this season by the Civic Symphony Orchestra, Horace Tureman conducting, opened with Smetana's symphonic poem The Moldau and closed with four excerpts from Wagner operas, the last of which, the prelude to Die Meistersinger, earned an ovation for conductor and orchestra. A promising young pianist, Marian Hall, was the soloist, giving a good account of herself with the seldom-heard Paderewski concerto.

The Denver Grand Opera Company, composed of cathedral choristers and assisting local artists under the baton of Rt. Rev. Monsignor Joseph Bosetti offered for its annual appearance three performances of Gounod's Romeo and Juliet with surprisingly good results, especially in the ensembles and chorus numbers. The outstanding feature was the appearance of Karl Jörn, tenor, formerly of the Metropolitan Opera Company, as Romeo. He proved a finely routined artist in every respect, his voice showing to excellent advantage.

SCHMITZ IN RECITAL

The Colorado State Music Teachers' Association presented E. Robert Schmitz in a well-attended piano recital. The eminent French pianist exhibited all of his accustomed virtues of transcendental technic, tonal variety, and interpretative powers.

The Denver A Capella Choir gave its sixth annual concert under the direction of John C. Wilcox, assisted by Martha Wilcox and a group in modern dances. The excellent work of the choir, especially in phrasing, shading and diction, was at all times in evidence and gave much pleasure to an enthusiastic audience which filled the Broadway Theatre.

The Creation by Haydn was a recent offering of the Calvary Baptist Church choir. It was directed with fine discrimination by Helen Olin Roberts. G. S.

Mrs. E. S. Coolidge Announces Plans for Berkshire Festival

Mrs. Elizabeth Sprague Coolidge has announced her plans for the Berkshire Festival of Chamber Music, to be held at South Mountain, Pittsfield, Mass., September 19, 20 and 21. The first program presents the South Mountain Quartet and Alfredo Casella, piano, Louis Persinger, violin, and John Alden Carpenter, piano, playing numbers by Haydn, Henry Eichheim and Mr. Carpenter.

Two concerts are scheduled for September 20, the first bringing the Casella-Poltronieri-Bonnucci Trio of Rome in compositions of Beethoven, Roy Harris (new), Bach and Casella; the second, the Laurent Wind Quintet of Boston and Jesús María Sanromá, piano, in music of Joseph Jongen, Bach, Edward Burlingame Hill, Mozart, Burnet C. Tuthill and Vittorio Rieti.

September 21 also offers two programs, one by the Kroll Sextet and Frank Sheridan, piano, who will perform numbers by Brahms, Frank Bridge and Bohuslav Martinu (by permission of the Library of Congress); the other by a chamber orchestra made up of members of the Boston Symphony Orchestra, conducted by Richard Burgin, and Olga Averino, soprano, and Mr. Sanromá, in works of Bach, Ottorino Respighi, Charles Martin Loeffler, Couperin, Lully, Cyril B. Rootham and Alexandre Tansman.

GODOWSKY
MASTER CLASS
for
PIANISTS and LISTENERS
Continues to August 4, 1934 in
NEW YORK CITY
For Particulars Address
GODOWSKY MASTER CLASS
Care of Steinway & Sons, 109 West 57th St., New York

Detroit Civic Opera Company Sings Manon and Rigoletto to Throngs

Lucrezia Bori, Richard Bonelli and Mario Chamlee Among Guest Artists Acclaimed by Audience of 5,000—Doris Kenyon Hailed in Recital

DETROIT, MICH.—An audience of 5,000 greeted the first local performance of Manon by the Detroit Civic Opera Company at the Masonic Temple on May 15, under the supervision of Thaddeus Wronski. Wilfred Pelletier, of the Metropolitan Opera, conducted the orchestra composed of members of the Detroit Symphony. Lucrezia Bori, of the Metropolitan Opera, whose pure, limpid soprano excels especially in the operatic field, appeared in the title rôle. Vocally and pictorially she gave a performance of much beauty. Mario Chamlee, who was heard here previously in recital, proved to be a resourceful actor as well as a fine singer. Owing to illness, Pasquale Amato was detained in New York and Lescaut was sung by Desire Defrere, formerly of the Chicago Civic Opera. Other members of the cast were Norman Cordon, Wilfred Engleman, Giuseppe Cavadore, Hazel Sanborn, Maria Barova and Clifford Bair. Mr. Pelletier and the entire cast received numerous curtain calls. This proved to be the most successful opera Detroit has had in years.

On May 18 the Detroit Civic Opera presented Rigoletto to another crowded house. Richard Bonelli, of the Metropolitan Opera, in the title rôle; Mario Chamlee as the Duke, and Lucille Meusel as Gilda, gave outstanding performances of their respective parts. The entire cast was of native Americans, while Chevalier Guerrieri was the director of the orchestra, conducting without score and proving a fine interpreter of Verdi's music. To Mr. Bonelli went especial honors. A fine artist and singer, he was a pleasure to listen to and behold. Chamlee was an experienced and debonair Duke. Miss Meusel as Gilda proved to be a conscientious musician and her Caro Nome was greeted with an ovation. Norman Cordon as Sparafucile was a convincing figure. The audience was an enthusiastic one, recalling the artists many times.

A capacity audience, in the last of the Friday morning Town Hall Series at the Cass Theatre on May 29, greeted Doris Kenyon, screen and stage star in a recital of lyric silhouettes. Miss Kenyon possesses a beautiful voice which she uses with skill, beauty of face and form, intelligence above the average which enables her to sing in many languages, and a gift for interpretation which is unusual. Her numbers included an early English song, Your Lyppes and Cheeks, two old ballads from County Antrun; Sister Madeline, a narrative by Kathleen Lockhart Manning; a Mexican song, The Flower Vendor; a novel "melō-declamation," Patterns by Amy Lowell, combining recitation with musical illustrations; a Russian song by Rachmaninoff; and a German Nachtigall sketch, all thoroughly enjoyed by her audience. Max Rabinowitsch, accompanist, contributed piano numbers which added to the pleasure of the event.

PUPILS' PROGRAMS

Edward Bredshall, pianist and director of the Art Centre Music School, presented a group of pupils in a piano recital on May 15, in which the following took part: Jean Louise Krumweide, Geraldine Wojnicki, Mildred Plate, Halya Zimbalist, Sylvia Willoughby, Sylvia Blaschuk, and Stanley Lock. Mr. Bredshall also presented two art students in recital at the Art Centre Music School. Winnifred Moore was heard on May 19 and Della Tobin on June 5, both showing marked talent and musicianship.

Max Levy, vocal instructor, presented eleven of his students in a private studio musicale on June 9. Those participating were Bessie Shanin, Allan Sumetz, Alma Phillips, Sally Kay, Frank Bayer, Sally Sweetwine, Florence Kallman, Harry Mikuliak, Josephine Weidner, Morris Short, and Emma Lazaroff Schaver. Many interesting voices were heard and good production was observed in all. Mr. Levy will resume these musicales in the fall. R. C. B.

Fortune Gallo to Celebrate Silver Jubilee

Fortune Gallo inaugurates the twenty-fifth anniversary of his operatic activities when he opens the 1934-35 season of the San Carlo Grand Opera Company on Labor Day, which holiday has annually marked the opening performance of the organization's season.

It was in the fall of 1910 that Mr. Gallo was called to San Francisco to guide the destiny of the Lombardi Opera Company. This company shortly became the San Carlo Grand Opera Company, and this season marks its Silver Jubilee. During the interim, Mr. Gallo and his forces have toured from the Atlantic to the Pacific, up and down the United States from north to south, presenting opera at popular prices. During the past season, Mr. Gallo fulfilled a season of thirty-three weeks, giving performances principally in the large auditoriums where the capacity made it possible to operate on a low price scale, with audiences that frequently filled the 3,500 to 6,000 seats. The San Carlo Company maintains a large chorus, full orchestra and long list of principals. Next season's tour is one of thirty-five weeks, which will take in the entire country and once again include the Pacific Coast.

Kindler Re-engaged by Concertgebouw Orchestra

Hans Kindler recently completed his engagement as guest conductor with the Concertgebouw Orchestra in Amsterdam, his first concert in the series coinciding almost to the day with his appearance in the same hall twenty-five years ago, as a youthful cellist. At the conclusion of the present course of programs under Kindler's baton, it was immediately announced that he had been reengaged for another series of concerts next year. Kindler's life-long friend, Willem Mengelberg, regular conductor of the Concertgebouw, was in the audience.

Having finished his Amsterdam schedule, Kindler has been playing cello concerts for the British Broadcasting Company. The first of July found him back in America for the remainder of the summer. He will conduct the Philadelphia Orchestra in Robin Hood Dell in a series of programs and then goes back to Washington, D. C., to prepare for the coming season of the National Symphony Orchestra, which he has conducted for several years.

La Forge-Berúmen Broadcast Presents Trio Espagnole

The Trio Espagnole, whose members are Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, were presented June 6 on the regular weekly La Forge-Berúmen hour over WABC. Their program included several duets sung by Miss Otero and Mr. Ovidio, with Mr. Mirate supplying an artistic instrumental background to their skillfully blended vocalism. Miss Otero was heard in a group of songs and in the Rossini aria, Una voce poco fa. She has a voice of clarity, high range and fine quality, and she negotiated technical difficulties with ease and surety. Mr. Ovidio also sang several songs and offered an operatic excerpt, the Toreador Song from Carmen. He revealed virile tone, colorful interpretation and excellent control. Besides furnishing accompanments for the sngers' numbers, Mr. Mirate played modern Spanish pieces. He is generously endowed with temperament and commands a wide scope of keyboard resource. S.

Peabody Chorus Gives Concert Under Louis Robert

BALTIMORE.—The début of the newly organized chorus of the Peabody Conservatory of Music, with Louis Robert, conductor, on May 26 was an outstanding achievement, both from a civic and a musical standpoint. The chorus, which consists of 100 voices, was organized last fall to meet the need of a permanent civic group. Its membership consequently has not been restricted to students of the conservatory, but is open to all singers who can meet the requirements. Its first program included the Missa Papae Marcelli of Palestrina, sung a cappella, and several compositions of the madrigal and motet period. The Intonation of the Gloria and Credo of the mass was done by Reverend Father Selner, of St. Mary's Seminary. This is probably the first time within recent years that the mass has been done by a lay group in Baltimore.

Mr. Robert, who is a prominent organist, also enjoys an enviable reputation for his work as a conductor of choral groups. Additional concerts under his conductorship are planned from time to time. B.

Edna Horton Directs Italian Fiesta at Mount Kisco, N. Y.

MOUNT KISCO, N. Y.—A repeat performance of the fiesta of Italian songs and dances given by the Italian girls of White Plains, Pleasantville, Armonk and Mount Kisco was presented in St. Francis' Hall on June 1. The first offering of this production was on April 13, and its second appearance was the result of many requests. The director of the fiesta was Edna Horton, correspondent for the Musical Courier in White Plains. The pageant included songs and dances of the Italian villages from which the ancestors of the participants had emigrated. Madeline Filardi, soprano, sang the leading rôle. Miss Filardi coaches with Miss Horton, who also is her accompanist.

CHICAGO CONSERVATORY

ESTABLISHED 1866

AND

BUSH CONSERVATORY

ELEVENTH FLOOR, KIMBALL BUILDING

CHICAGO

Announcing the Appointment

of

GLENN DILLARD GUNN

Famous American Pianist and Pedagogue

to the Position of

ARTISTIC DIRECTOR

of

THE CHICAGO CONSERVATORY

BUSH CONSERVATORY

During the past two decades Dr. Gunn has been represented by twenty artist students who have appeared as soloists with the Chicago Symphony Orchestra, under Dr. Frederick Stock and with the orchestras of Vienna, New York, Minneapolis and St. Louis. Dr. Gunn will conduct a new

COURSE IN VIRTUOSITY

During the Summer term at the Chicago Conservatory.

For Detailed Information address

LORO GOOCH, *Manager*

CHICAGO CONSERVATORY

Kimball Hall

Chicago

Basel's Fifth Music Festival Devoted to Schubert and Weber

Weingartner Conducts Eight Symphonies and Rare Stage Work by Former Master—Belated Symphonic and Operatic Premières—Zürich Celebrates Strauss's Seventieth Birthday—Composer Conducts Own Works—Furtwängler and Berlin Philharmonic Sell Out

ZÜRICH.—Basel has just had its fifth music festival, an annual affair which seems likely to become an institution. This year it was devoted to Schubert and Weber, and the possible temerity of the programs was fully justified by their success.

Felix Weingartner, who inaugurated the festivals, rendered his hearers a genuine service by conducting all of Schubert's eight symphonies, some of which have rarely, if ever, been heard. It is almost incomprehensible that a work of such beauty as the C minor, for example (called by Schubert the Tragic Symphony) should have had its first performance on this occasion. The "third," in D major, written at the age of nineteen, is also a masterpiece, full of exquisite melodies, grace and swing; it was heard here for the first time in Zürich and stirred the audience profoundly.

Weingartner Puts Them Over

Needless to say, it was Weingartner's deep love for these works and his meticulous care in their preparation that was responsible for the full revelation of their beauties. Weber was represented in these programs by his Klavierstück in D minor, a work which had difficulty holding its own in this company despite the grandiose virtuosity with which it was played by Franz Josef Hirt, of Berne. A group of five Schubert songs exquisitely sung by Karl Erb and accompanied by Weingartner completed the last concert.

A Schubert Première

Between the concerts there were three opera performances, and here Weber fared better. His Freischütz and Oberon were beautifully produced and thoroughly appreciated; likewise Schubert's Die Freunde von Salamanca. This opera, so far as we know, had its first public hearing on this occasion owing to the fact that the original libretto by Franz Mayrhofer was lost. Hermine Mörike and Josef Raimer wrote a new libretto, giving us an opportunity of hearing a work that from the point of view of music is altogether charming.

Gottfried Becker as conductor, Herbert Graf as stage manager, and in the leading rôles Maria Nezadal, Erika Frauscher, Rita Bühler, Alfred Grüninger, Ernst Kurz, Josef Hunstiger and Max Knapp, all earned their share of the enthusiastic applause.

Enthusiasm for Freischütz and Oberon

Becker was also responsible for the Freischütz, in which two prominent guests took part, namely Marcel Wittrisch from Berlin, who sang Max, and Paul Bender from Munich, who sang Kaspar. Elsie Bodmer, a former member of the Basel Theatre, and Erika Frauscher as Agathe also gave beautiful performances.

Oberon was under the leadership of Weingartner, and those who know his feeling for Weber, who only once in a concert hall have heard him conduct the Oberon overture, will easily understand the devotion with which he sought to give this work an adequate performance. In this he succeeded to the fullest measure. Herbert Graf was responsible for the splendid stage settings; and praise must also be bestowed on the leading singers, Adelheit La Roche (Oberon), Maria Nezadal (Rezia), Rita Bühler (Fatime), Alfred Grüninger (Hüon) and Joseph Hunstiger (Scherasmin).

An important rôle in the festival was played by Musical Director Hans Münch, first in a concert by the Basel Liedertafel, in which various choral works of Schubert were performed and a group of Schubert songs was sung by the Dutch tenor Louis van Tulder, accompanied by Eduard Henneberger. Later Münch conducted the Basel Gesangverein in a program devoted to Schubert's sacred music. The excellent quartet of soloists included Ria Ginster, Res Fischer, Karl Erb and Willy Rössel.

SCENE FROM WEBER'S OBERON
as presented at the Basel Stadtheater during the recent Basel Festival conducted by Felix Weingartner. (Photo © by Wolfgang Brückner, Basel.)

Busch Quartet an Outstanding Success

One of the high lights of the festival was the concert by the Busch Quartet, which gave glorious performances of the C major quintet and the D minor quartet before entranced listeners.

An interesting adjunct to the festival was the exhibition at the Gewerbe Museum, arranged by the local group of the New Swiss Music Society. Otto Erich Deutsch from Vienna displayed Schubert autographs and first editions and also delivered a lecture.

Zürich Celebrates Strauss' Birthday

Richard Strauss' seventieth birthday afforded the city of Zürich the welcome opportunity of inviting this master musician to be its guest during a week of celebrations. After a warm speech of welcome, delivered by Volkmar Andreae, the celebration proper began with a concert in the Tonhalle, conducted by Strauss himself. The program comprised the tone poem Macbeth, the love scene from Feuersnot, the *a cappella* chorus Der Abend, beautifully sung by sixty members of the Häusermann Choir, and the symphonic poem Also Sprach Zarathustra. Hermann Daks had rehearsed the choir for Strauss with great care. An ovation after the concert brought the composer back to the platform again and again.

Salome and Arabella Heard

The first opera performance was that of Salome, conducted by Robert Kolisko. Else Schulz from Karlsruhe, made a convincing Salome thanks to her personality and power of expression, despite a lack of sensual quality in her voice. Erik Enderlein from Berlin as Herod, Albert Book as John the Baptist, Carin Carlsson as Herodias and Kurt Baum as Narraboth completed the cast. The sold-out house shouted its jubilation.

Arabella was the next work produced and astonished its hearers by its youthful freshness. Kolisko had prepared the work so well that Strauss was able to conduct it without a rehearsal. Judith Hellwig was brilliant in the title rôle and the others, especially Fred Destal as Mandryka, Sigmund Roth, Maria Bernhard-Ulbrich and Liesel Göning, who at the last moment stepped in for Madlen Madsen, kept away by illness, also gave of their best.

The Climax

The climax of the celebration was the performance of Die Frau ohne Schatten, which Strauss conducted, again after a very short rehearsal. For four hours, with no visible signs of weariness, this septuagenarian led the singers and players with an almost celestial serenity that communicated itself to all the participants and whose joy in the performance was transferred in turn to the audience. It was a great evening. Judith Hellwig (Empress), Elisabeth Delius (Nurse), and Maria Bernhard-Ulbrich (Dyer's Wife), who was particularly well disposed, seemed with their beautiful soprano voices to try to outvie each other and they found worthy partners in Albert Seibert (Emperor), and Sigmund Roth (Dyer). This performance, as well as Arabella, is among the best achievements of the Municipal Theatre.

The festivities, as also the season, closed with an orchestral concert conducted by Volkmar Andreae. The orchestral suite from Die Bürger als Edelmann, two songs with orchestral accompaniment, Notturno and Nächtlicher Gang—in which Hermann Schey, with his sonorous, well-schooled baritone, won great success—and Don Quixote (with Franz Reitz as cellist) formed the program.

Incidentally, Strauss is now busy on another work of which two acts are already completed. The text is by Stefan Zweig and the title is Die Schweigsame Frau (The Silent Woman). It is said to be a charming buffo opera that lends itself admirably to Strauss' fondness for symphonic illustration.

Sold-Out Houses for Furtwängler, Strauss and Walter

In the midst of the Strauss week came Furtwängler and the Berlin Philharmonic with a program of Beethoven's Eighth, Schubert's Unfinished and Brahms' F major symphonies. Thus Zürich had the rare opportunity of hearing in succession three of the most famous German conductors (Bruno Walter was recently here with the Vienna Philharmonic). All of them had sold-out houses.

JOSEPH KISCH.

Concerts and Lectures for Juilliard Summer School

Registration for high school students in the band and orchestra course offered at the Juilliard Summer School, New York, took place from June 25 to June 29. The band and orchestra courses are limited to actually enrolled high school students who must have the recommendation of their music director. They must likewise have had at least one year's experience in their high school orchestra or band. Only students with evident musical talent are admitted. The course includes private instrumental instruction, daily rehearsals, and instruction in theory and ear-training. Registration for the regular courses in music at the summer school began on July 5 and continues on July 6 and 7.

The summer school has announced a course of concerts and lectures including six piano recitals, Tuesday afternoons; six lectures, Wednesday afternoons; and six miscellaneous recitals, Thursday afternoons, all taking place July 10 to August 16. Artists appearing are Katherine Bacon, James Friskin, Fraser Gange, Samuel Gardner, Sascha Gorodnitzki, Sascha Jacobsen, Alton Jones, Guy Maier, Arthur Newstead, Hugh Porter and Lee Pattison. John Erskine will lecture on great novels.

Willem Willeke Weds Lou Howland

Willem Willeke, cellist and conductor, was married recently to Lou Howland of Columbus, Ohio. Mrs. Willeke is a former pupil of her husband. Mr. Willeke is a member of the South Mountain String Quartet and the Elshuco Trio and conductor of the symphony orchestra of the Institute of Musical Art of the Juilliard Foundation, New York. She has been decorated by Queen Wilhelmina of Holland, the late King Albert of the Belgians, King Oscar of Sweden and the late Emperor Franz Joseph of Austria.

Dr. and Mrs. Mahood Entertain for Mrs. Torrens

Dr. and Mrs. H. L. Mahood entertained seventy-five guests at a tea and musicale at their home in Maplewood, N. J., on June 10, in honor of their house guest, Mrs. L. A. Torrens. A program was given by Mrs. H. L. Mahood, soprano; Louise Huntley Bozorth, pianist; Hope Haney, violinist; and Vernon Archibald, baritone.

Ernest T. Carter, A.B., A.M., Mus. Doc., and LL.B.

Ernest Carter, whose operettas, grand operas, songs and chamber music are well known, was given the degree Bachelor of Laws, by Columbia University, in June. Previous letters following his name were Princeton, A.B.; Columbia, A.M., Princeton, Mus.Doc.

THREE CITIES HAIL

CLAUDIO FRIGERIO

BOSTON

"Both Josephine Lucchese as Gilda, and Claudio Frigerio as Rigoletto, deserved the generous applause they received for capable characterization. Frigerio acted the hunchback jester with the varying moments of fun and wretchedness. His acting is marked for flexibility, his voice for depth and warmth. There seems to be a commendable effortlessness in his performance."—*Boston Evening American, February 9, 1934.*

"Frigerio's Rigoletto seemed more convincing, more genuine than before. His singing last evening had force as well as restraint. Indeed, an agreeable feature of last evening's performance was the happy blend of refinement and vigor. So presented Verdi's opera holds its age well."—*Warren Storey Smith in Boston Post, February 9, 1934.*

"The hunchback jester, Rigoletto, was portrayed by Claudio Frigerio, long experienced in operatic traditions. With his acting he made every gesture and intonation of voice combine to enhance his characterization. His voice was rich and powerful, always under control, always capable."—*W. T. C. Jr. in Boston Traveler, February 9, 1934.*

ST. LOUIS

"The credit for the successful performance (Aida) goes in almost equal parts to the three principals, Elisabeth Rethberg, Martinelli and Claudio Frigerio."—*Thomas B. Sherman in St. Louis Post-Dispatch, April 22, 1934.*

"Claudio Frigerio, baritone, as the Count di Luna, gave an excellent performance that should accord him high places in the realm of grand opera. To Frigerio fell the lovely "Tempest of the Heart," which, while not so well known as the "Miserere" and some of the other excerpts, is one of the most beautiful and tender of all of Verdi's melodies. Frigerio put forth his best efforts in this aria. His voice is colorful and has that richness one expects of a baritone of the first rank."—*Hume B. Duval in St. Louis Daily Globe-Democrat, April 24, 1934.*

"Frigerio sang the Pagliacci prologue in rich voice, and with an excellent understanding of this address to the villagers."—*Homer Bassford in St. Louis Star-Times, April 26, 1934.*

"Frigerio, whose fine baritone has marked him as one of the favorites among the principals whom Mr. Golterman brought here, lived up to the high standards he set in Aida, and Il Trovatore. His handling of the familiar Prologue was one of the high spots on the double bill."—*St. Louis Daily Globe-Democrat, April 26, 1934.*

"Claudio Frigerio, baritone, was an excellent United States Consul Sharpless. His fine voice has established him as one of the favorites of the opera-going public. He has appeared in all of the productions given thus far, except one, and despite this continued use of his vocal powers, they have lost none of their vigor and richness."—*Hume B. Duval in St. Louis Globe-Democrat, April 29, 1934.*

"Frigerio, as Marcello, had an excellent role and handled it ably. He had several opportunities for the display of his fine baritone voice. In duets with Beri he sang to good advantage, especially in the Mimi, Io Son, in the third act. Another splendid example of Frigerio's art was the duet with Chamlee, 'Ah, Mimi, tu piu,' in the concluding act."—*Hume B. Duval in St. Louis Daily Globe-Democrat, May 6, 1934.*

NEW YORK

"Claudio Frigerio, who sang for the first time with Mr. Amato's Hippodrome Opera Company last Friday night in Traviata, receiving an ovation for his fine performance, had the title role in Rigoletto last night which he did with great success, receiving an especially warm welcome."—*Henriette Weber in New York Evening Journal, May 22, 1934.*

"Claudio Frigerio, the Rigoletto of the occasion, gave a sonorous, spirited and artistic account of the hapless jester."—*Leonard Liebling in New York American, May 22, 1934.*

"As the elder Germont, Mr. Frigerio presented a becomingly dignified and sympathetic portrait. His delivery of the celebrated 'Di Provenza' aria showed the tonal finish and tasteful delivery of experience in high operatic company."—*Leonard Liebling in New York American, May 19, 1934.*

"The huge audience seemed especially interested in the first appearance in Mr. Amato's company of the baritone, Claudio Frigerio, who had his own particular triumph in the telling second act, when, as the father, Germont, he determines to interfere with his son's love affair. After his dramatic and vocally brilliant singing of the famous Di Provenza il mar the prolonged applause and shouts brought the performance to a complete stop lasting many minutes."—*Henriette Weber in New York Evening Journal, May 19, 1934.*

Address: 1419 Steinway Bldg., 113 West 57th St., New York

St. Louis Is Host to Sängerfest; Municipal Opera Series Inaugurated

Damrosch Is Guest Conductor for Thirty-eighth National Assemblage of Singing Societies—Margaret Halstead and Frederick Jagel Among Fêted Soloists—Summer Operetta Season Launched Before Throng of 10,000

ST. LOUIS, MO.—The thirty-eighth National Sängerfest of the North American Sängerbund was held at the Arena in St. Louis on May 31, June 1 and 2, attracting numerous singing organizations and visitors from various sections of the country. Walter Damorsch was engaged as chief conductor, and his direction of the seventy-six piece Festival orchestra was an outstanding feature of the three days' session. The soloists were Helen Traubel, dramatic soprano of St. Louis, Margaret Halstead, soprano, and Frederick Jagel, tenor, the latter two from the Metropolitan Opera Company.

In the opening concert Miss Traubel gave magnificent interpretations of Wagner's Dich Teure Halle from Tannhäuser, and Isolde's Liebestod, for which she was vociferously acclaimed. Miss Halstead and Mr. Jagel also won stirring tributes in later programs. Dr. Damrosch presented the Oberon overture by Weber, two numbers by Grieg and Beethoven for string orcrestra, and the Liszt Hungarian Fantasy. A mixed chorus of 2,000 voices under the leadership of Ernst Hurtzwurm, director of the St. Louis Liederkranz Club, gave evidence of careful and expert training as they sang several well-selected choral works, the high point being reached in the rendition of Bruckner's 150th Psalm.

The following evening a large male chorus under the direction of Karl Reckzeh regaled an audience of 5,000 persons with a quality of ensemble singing for which only the highest praise can be bestowed. This program included the first appearance of Prof. Felix Schmidt's Double Quartet from the Berlin Teachers' Singing Society. This group, making two appearances, was forced to break the no encore rule, and was the recipient of unbounded enthusiasm. The matinee concerts included in addition to the soloists and orchestra, choruses from the public schools under the direction of Eugene Hahnel; the Associated Catholic Church Choirs of St. Louis with Jacob Kremer as conductor; the united choirs of the Evangelical Churches with Fred Pfeiffer as honorary conductor; the Akron Liedertafel led by N. J. Hermann, and the United Workmen's Singing Societies of St. Louis under the direction of Karl Kasper. Inferior acoustics made the task of the soloists, choristers and orchestra a difficult one.

A feature of the occasion was the attendance as guest of honor of Dr. Hans Luther, German Ambassador to the United States.

Several important entertainments were arranged by the local committee for the delegates during their stay in the city. Artistically, the Sängerfest can be rated as a fine success, and the deficit which resulted was promptly taken care of by several public-spirited St. Louisans.

MUNICIPAL OPERA SEASON OPENED

The annual twelve-week season of St. Louis Municipal Opera was inaugurated in the great open-air theatre in Forest Park on June 4, with the first local presentation of Jerome Kern's Sweet Adeline, the opening performance being attended by a capacity audience of 10,000. J. J. Shubert is again in charge of this season's productions, with Oscar Bradley reëngaged as musical director. Several established favorites are among the cast of principals, these including Gladys Baxter, Charlotte Lansing, Allan Jones, Leonard Ceeley and Jack Good. A large array of newcomers are awaiting their turn to prove their mettle before the discriminating summer opera patrons.

The second week's production was a repetition of Victor Herbert's Sweethearts, with Charlotte Lansing in the lead, giving a distinctive and charming performance, and the third, the Pokrass-Locke musical version of Cyrano de Bergerac, which marked the high point of the season thus far. The piece has been revamped since its première here in 1932 and has been thus much improved. Leonard Ceeley in the title rôle did fine acting, and Gladys Baxter as Roxane was superb both vocally and histrionically. The production is massively built to accommodate the broad expanse of the Forest Park stage, and the handicraft of Watson Barratt, scenic designer, never showed to better advantage.

The forthcoming productions will include Oscar Straus' The Last Waltz; Romberg's East Wind; Kern's Music in the Air; and Sally; Herbert's Mlle. Modiste and Rose of Algeria; Romberg's The New Moon, and Jerome Kern's Show Boat. O. C.

Chautauqua Season Opens July 10

A six-weeks' summer music season was to begin July 10 at Chautauqua, N. Y., under the general direction of Albert Stoessel, who is in his twelfth season at this educational center and summer resort. Grand opera, symphony concerts, chamber music and choral concerts, and recitals by individual artists will be given in the Chautauqua Amphitheatre or in Norton Memorial Hall at Chautauqua. Courses in the music department of the Chautauqua Summer Schools will be resumed with a faculty drawn from the Juilliard School of Music, New York, and the Curtis Institute, Philadelphia.

Assisting Mr. Stoessel in conducting the Chautauqua Symphony Orchestra is Georges Barrère, who will also present his own Chautauqua Little Symphony. Soloists with the full orchestra include Ernest Hutcheson pianist and dean of the Juilliard School, Horatio Connell, baritone, Mischa Mischakoff, concertmaster of the Chicago Orchestra, and Georges Miquelle, first cellist of the Detroit Symphony. All are members of the faculty of the Chautauqua Summer Schools. Other soloists will be announced.

The Chautauqua Opera Association again comprises graduate students of the Juilliard School and others. Principals will be: Josephine Antoine, Janice Davenport, Martha Dwyer and Alma Milstead, sopranos; Joan Peebles and Pauline Pierce, contraltos; Earl Weatherford, Roland Partridge, Charles Haywood, Warren Lee Terry and Albert Sifford, tenors; Julius Huehn, Roderic Cross, Floyd Worthington, Gean Greenwell, George Britton, Robert Dunn and Wilmot Pratt, baritones.

Curtis String Quartet Fulfills Extensive Schedule

The Curtis String Quartet has fulfilled an extensive schedule during 1933-34, their engagements including the following appearances: October 26, at the home of Mrs. Fels, Philadelphia; November 1, The Planetarium, Philadelphia; 2, the Institute of Arts and Sciences, Albany, N. Y.; 3, Town Hall, New York; 4, Studio Guild, New York; 11, Baltimore Women's Club, Baltimore; 12, Pennsylvania Museum of Art, Philadelphia; 22, Historical Series, Philadelphia; December 21, Ethical Culture Auditorium, Philadelphia (own series); January 10, Historical Series, Philadelphia; 15, Mary Baldwin College, Staunton, Va.; 18, Judson College, Marion, Ala.; 20, Rollins College, Winter Park, Fla.; 21, Mountain Lake Club, Mountain Lake, Fla.; 28, Mrs. Yarnall's home, Palm Beach; 29, Spelman College, Atlanta, Ga.; February 1, Women's College, Greenville, S. C.; 7, Historical Series, Philadelphia; 8, Cosmopolitan Club, New York; 13, Ethical Cultural Auditorium, Philadelphia (own series); 12, The White House, Washington; 21, Historical Series, Philadelphia; March 1, Institute of Arts and Sciences, Albany, N. Y.; 2, Music Club of Cambridge, Mass.; 4, Hotchkiss School, Lakeville, Conn.; 6, Bowdoin College, Maine; 7, Historical Series, Philadelphia; 14, Ethical Culture Auditorium, Philadelphia (own series); 15, Grace Church, Harrisburg, Pa.; 21, Historical Series, Philadelphia; 22, Princeton University; 26, The Jewish Hospital, Philadelphia; and April 15, Institute of History and Art, Brooklyn, N. Y.

JULIA PETERS

is under the management of Annie Friedberg, having signed a contract of some years' duration. The soprano's schedule for next season includes a series of three recitals in New York at Town Hall, the first on October 17, when she will present an entire program in English.

RUŽENA HERLINGER

Czech Soprano

ACCLAIMED BY THE CRITICS OF EUROPE'S CAPITALS

VIENNA

Enjoys an international reputation as a singer of modern songs. She is a prima donna of folksong.—*Neues Wiener Tagblatt.*

A truly complete interpreter, whose performance attains the very peak of artistry throughout.—*Neues Wiener Journal.*

Of internationally acclaimed quality, the complete control and balance of her warmly-timbered voice . . . has been brought to the highest pitch of development.—*Neue Freie Presse.*

Mature art of phrasing, masterly technique, and her beautiful, rich and fully trained voice.—*Der Morgen.*

PRAGUE

An intelligently thought-out, profoundly sympathetic performance, with complete mastery of diction in the original languages.—*Právo Lidú*

Her performance was one of outstanding refinement. She can create a song, breathing her very soul into the framework of the melody. A supreme achievement.—*Ceske slovo.*

The head-notes have richness, the forte notes brilliance and her whole performance is full of vitality.—*Prager Tagblatt.*

PARIS

A soprano of perfect style and surpassing musicianship.—*L'Eclaireur.*

Mme. Ruzena Herlinger not only has a voice of deeply moving richness, but she sings with an understanding and a sensitiveness which rightly won for her all the honours of the occasion.—*La Revue Musicale.*

BRUSSELS

The soloist was Mme. Ruzena Herlinger, a magnificent soprano who, in introducing the marvellous finale, displayed incomparable art in her diction and in her profoundly sympathetic rendering.—*Independence Belge.*

A clear and arresting voice of infinite charm . . . She gave a performance full of grace.—*Journal d'anvers.*

BERLIN

A truthful and perfect interpreter, with a depth of understanding which carried conviction both in her complete control and in her ecstatic swelling climaxes.—*Deutsche Tageszeitung.*

Complete and perfect artistry.—*Berliner Boersencourier.*

LONDON

Mme. Herlinger's singing was exemplary. Each line was made to flow, then fall to give place to a successor with a new direction and a new intensity until, at the end, the song could really be said to be a living thing.—*The Morning Post.*

Mme. Herlinger, using her beautiful voice and skilfull production fully in the heightened expressiveness of that music. . . .—*The Daily Telegraph.*

ROME

Quality of the highest order. Her voice was strong and true over the whole range of its register.—*Idea Nazionale.*

Extraordinary ability in style and expression . . . an inborn talent for interpreting songs.—*Národní Osvobození.*

Personal Representative: E. LEWINNECK, Karlova 8, Prague, Czecho-Slovakia.

Paris Hails Premieres of Stage and Concert Novelties

(*Continued from page 5*)

ous incident in American life and felicity, the laying of the Union Pacific railway in 1869. It is sufficiently familiar to readers of the Musical Courier to need no further description.

New Opera by Rabaud

The Paris Opéra has just created Rolande et le mauvais garçon, opera in five acts by Lucien Nepoty, music by Henri Rabaud, director of the Paris Conservatory. It is a poetic work. The music is musical (a rare phenomenon in these times), the composer seeking to please rather than to startle. People are tired of innovations anyhow. The story is about a tremendous love affair in an imaginary kingdom, in a vaguely Botticellian epoch—a dapper poet-king adoring his wife, she desiring a "great" adventure and having it with the bad boy of the village. The settings and costumes are beautiful as can be, the orchestra is conducted with taste by Philippe Gaubert, and the principal interpreters are Mmes. Maris Ferrier (Rolande), Solange Renaux (Rosette), Courtin (Page), Yvonne Gervais (Pernette), Ricquier (Guillemette), MM. Georges Thill (Gaspard), André Pernet (Prince Richard), Huberty (Pescalou), Le Clezio (L'Etranger), Gilles (Manuel), Narcon (Le Capelau).

Respighi at the Comique

Marie l'Egyptienne, by Respighi, is out of place at the Opera-Comique, where it has but lately been heard for the first time in France, the composer conducting. New York had the world première of this opus several seasons ago. Conceived for concert use, it were better had the work remained in this form. One has yet to meet a person who goes to theatres solely for edification and uplift. Marie l'Egyptienne is a "mystery" in three episodes and two intermezzos, by Claudio Guastalla, French translation by Jean Chantavoine, music by Respighi, the whole thing, despite its beautiful scenery and fine performance, being rather tiresome. The scene shows the sections of a triptych—at the right the seaport Alexandria, at the left a temple at Jerusalem, in the center the desert. The artists, as the case demands, take their place, now before one section, now another. The story of Marie's sinful past, her conversion and death in the desert are familiar to American music-lovers. As the choristers sing an angelic chant, two angels advance and close the triptych.

The score is of course musicianly, since Respighi could not do otherwise, but it adds nothing either to modern music in general or to his position as one of Italy's foremost composers. Ninon Vallin was Marie, Carlton Gauld the Pilgrim and the Hermit. Lesser rôles were taken by M. Arnoult, Mlles. Rolland, and Mattio. If a work of this nature impressed as being out of place at the Comique, its interpreters also seemed to be coping with rôles foreign to their gifts and natures.

A Seasoned Charmer

Kreisler was heard in recital in the Salle Rameau. His accomplice at the keyboard was Maurice Amour. (The reader has by now acquired the habit of using the "success" quotation, and I can therefore suspend.) The musician's greatest problem seemed to be how to get on and off the stage, it was so crowded with the audience. Included was *the* Bach Chaconne "for unaccompanied violin alone," as a be-diamonded dowager was heard to remark.

Morini Brilliant

Erica Morini gave a recital in the Théâtre des Champs-Elysées. Artur Balsam played the accompaniments. The program (don't forget the formula) comprised compositions by Pugnani, Tartini, Mozart, Francoeur, Sarasate, and others. Miss Morini's performance was beautifully conceived and executed. Served by a sure and adequate technic, she is in a position to give her thought wholly to the exigencies of interpretation. Hers is a very personal, and withal detached manner of playing, and she creates a sense of repose and calm that is good to experience. She played the Mozart concerto in A major with great charm, and her groups of shorter pieces were read with pleasurable abandon.

An Engaging Youngster

Lola Bobesco, whose sensational appearance with the Colonne Orchestra was reported at the time, gave an equally interesting recital in the Ecole Normale. The piano scores were played by A. M. Ginisty-Brisson. Lola is an artist in every sense of the word. She was born in Rumania, August 25, 1920. In 1933 she won first prize for violin at the Paris Conservatory, and it is thus seen that she is not a child prodigy, but an exceptionally gifted and thoroughly trained musician. Her list, which she presented in the manner of the true professional, included the following: concerto in A minor (Bach); Poème Romantique (Mazellier); Melodie (Lulli); Rondino (Beethoven-Kreisler); Tempo di Minuetti (Pugnani-Kreisler); Prelude et Allegro (Pugnani-Kreisler), Pièce en forme de Habanera (Ravel); Burlesque (Bazelaire); Andante (Fauré); and Le Laoutar (Golestan).

Another Jeune

Paul Makanovitzky, boy violinist, who is soon to go to America, I believe, gave a classical program in the hall of the Russian Conservatory. He interpreted Chaconne (Vivaldi); sonata in F (Beethoven); La Folia (Corelli); Adagio (Fiorillo); Allegro (Fiocco); and Variations (Tartini). A few days later, he gave a joint recital (Ecole Normale) with the Spanish boy pianist Corma.

Sonata Evening

An evening of sonatas for piano and violin was given by Lili Krauss, pianist, and Daniel Karpilowski, violinist, in the Salle Chopin. The Beethoven C minor, Mozart C major, Schubert D major Sonatina and Brahms D minor were presented with brilliant musicianship.

Marian Anderson's Triumph

This American singer's first recital here made such a deep impression, she gave (almost immediately) two more, each to more than sold-out houses. She has simply swept the Parisians away, and no wonder, for she is a great artist. Her repertoire seems to include every school, style and epoch. Her voice is a deep-hued, marvellously trained contralto. Her musicianship and ability to project the literary and musical phrase, are perfect. She transfigures every song she sings (M. Vehanen gave her excellent support at the piano), and I, for one, am richer in æsthetic-emotional experience for having heard her.

Two Tenors

Jeff Dickson now and then turns the Palais des Sports, erstwhile scene of international boxing matches, into a Temple of Music. Tenor Gigli was his latest card. It was a championship bout, and before a cheering audience of thousands the popular Italian won the victory over a long list of general favorites—Verdi, Massenet, and Puccini, to mention only a few. Carnevali was at the piano. The orchestra was conducted by Charles Munch.

Opera fans gave Sydney Rayner, American tenor of the Opéra-Comique, a rousing welcome when he reappeared there in Cavalleria Rusticana, after an absence of eight months. Rayner was in fine fettle and exploited the warm fullness of his vocal organ to good effect. His repertoire at the Comique includes Manon, Tosca, Werther, Carmen, Pagliacci, Hoffmann, and others.

Three Pianists

Orloff played Chopin at the Russian Conservatory—Andante spianato, études, nocturnes, scherzos, mazurkas, and so on—revealing his customary digital fluency and musicality.

Jacques Bronstein is a young French pianist of uncommon *savoir faire*. He made his recital (Gaveau) of Bach-Busoni, Schumann, Chopin, Fauré, *et al.*, very interesting in point of *esprit* and spontaneity. Serge Sarkissoff is a young Russian (recital, Salle Chopin) who makes me feel, the instant he touches the keys, that a gorgeous tonal edifice or a palpitatingly human story is to be told. And then he gets busy and builds that edifice and tells the story. Bach-Busoni, Chopin, Scarlatti, Liszt, Prokofieff, and Scriabin were his masters.

Exotic Huara

The Peruvian plastic artist, Helba Huara, in her second Paris recital, augmented the excellent impression she had made in her first. No word in the dictionary should seem to define or characterize this extraordinary, frequently weird person, neither do I feel in a position to invent one. She plays on the emotions the way the wind plays an Aeolian harp, only with deeper touch and occasionally cruel, heart-rending tone. The Miracle of the Armless Beauty and Good Friday Procession at Seville, must be recorded as among the signal creations of modern art.

A Wagner Creation

Joseph F. Wagner, conductor of the Boston Civic Symphony Orchestra, who is spending a sabbatical year in the Old World, received hearty compliments when his quintet for flute, clarinet, violin, 'cello and piano was given its first audition at La Revue Musicale. The new Wagner opus was begun in America in 1933 and finished in Switzerland in 1934. Its form is one of its unusual aspects, the idea of putting the slow movement first being a pet hobby of this composer. He has used this arrangement in a number of other works, and more recently in a symphony. The quintet is in three movements: (1) Prelude: theme with variations and coda; Variation 1, a two-part invention for flute and clarinet; Variation II, a duet for violin and 'cello; Variation III, a piano solo; and coda. (2) Humoresque for all the instruments except piano,—short and full of rhythmic energy. (3) Introduction (in which the material from the Prelude is used in a new way) and finale in the usual sonata allegro form. The praise bestowed upon the quintet is epitomized in the opinion that it does not contain a single dull measure or one measure too many.

Music Prize

The jury of the Music Section of the Blumenthal Foundation has awarded the Blumenthal Music Prize of 20,000 francs to Pierre Ferroud, who obtained four votes against three given to Olivier Messiaen. The jury was presided over by George Huë, and consisted of Paul Dukas, Guy Ropartz, Florent Schmitt, Albert Roussel, Charles Widor, Ravel, Henri Rabaud. Ferroud was born at Chasseloy, France, January 6, 1900. The list of his compositions comprises the following works: Trois Etudes, Sarabande, Au Parc Monceau, Trois pieces pour flute, Chirurgie, Sonate en fa, Trois coeurs, Foules, Serenade, Sonatine, Fables et Forlane, Symphonie en la, A contre coeur, Cinq Poems de Toulet, Trois Poemes de P. Valery, Drei Traute Gesange, and Jeunesse.

Critics Protest

The Association de la Critique dramatique et musicale, to which your Paris correspondent is the American delegate, has just held its annual meeting, under the presidency of Edmond See. M. See, president, Adolphe Boschot and Emile Mas, vice-presidents of the association, were re-elected to those offices. The following constitute the newly-elected board: Henri de Curzon, Gustave Fréjaville, Paul Fuchs, Maurice Gilis, Gustave Lanson, Jacques Prod'homme, Etienne Rey, Louis Schneider and Lionel Nastorg.

Before adjourning, the assembly passed a motion "inviting the board to take the measures necessary to the suppression of criticisms of a first performance (or pre-view) immediately after that performance. These hasty articles, frequently demanded by newspaper editors, are not only incompatible with critical dignity and with a faithful study of the work presented, but are contrary to the interests of authors, artists, directors, and even newspaper readers." The spectacle of an entire critical body rising to denounce the practise of reporting a creation the next morning cannot fail to interest a country where the "rush into print" principle should seem to be about the prime object of dramatic and musical reporting.

Russian Lyric Dramas

By the time these notes reach members of my vast parish, the Russian Opera Company will have terminated its season at the Chatelet Theatre. Three operas were scheduled, La Dame du Pique, by Tschaikowsky; Boris Godounoff, by Moussorgsky; and Prince Igor by Borodin, Chaliapin starring in the last two. Alternating with the opera evenings, are the Nijinska Ballets, in repertory numbers and creations.

German Works at the Opéra

The Germans took possession of the Paris Opéra, and created nothing short of a sensation for their mastery presentations of Die Meistersinger and Tristan and Isolde. The predicament is how to say anything new about these people, and the way out of it is not to try. Furtwängler, than whom the art has no greater, conducted. The vast elemental tone of his Tristan must prove to be one of the great memories of all who heard him. The Tristan cast consisted of Frida Leider, marvellous as Isolde, Mme. Rünger as Brangäne; Melchior (fresh from London successes, and from a Court appearance where he sang in honor of the Princess Helena-Victoria's birthday) mighty as Tristan; Kipnis as Marke, Janssen as Kurvenal, and the French singers singing German—Cambon as Melot Le Clezio as a Sailor, and Madlen, the Shepherd.

The Meistersinger performances were fully as successful as the Tristan. They had been prepared by Herr Zweig of the Berlin Opera, and in the cast were Lotte Lehmann, incomparable as Eva, Mme. Berglund (Magdeleine), Max Lorenz (Walter), Bockelmann (Hans Sachs), Fuchs (Beckmesser), Zimmermann (David), Kipnis (Pogner), Janssen (Kothner), Froumenty (Ortel), Cambon (Foltz), Ernst (Nachtigal), and Le Clezio (Vogelgesang).

Toscanini . . . .

And now for Toscanini. Ganna's theatre—for that is where the *Maestro* gave his concerts—was four times the scene of—well, you know already, or ought to, what Paris can do when what is known as *tout Paris* gets all excited and worked up over an artist and spends good money to hear him. (Here the reader will not *only* use the "success ritual," to which, by this time he has become thoroughly attached, but will put it under the stress of a roaring crescendo, and make it as stentorian as possible).

(*Continued on page 17*)

MILTONELLA
BEARDSLEY PIANIST
The Steinway
113 West 57th St.
New York City

CARL FLESCH
Will hold a twelve weeks'
MASTER COURSE IN VIOLIN PLAYING
in London, from October 1 to December 22, 1934
The Course will be open to Players and Listeners
For further information apply to The Secretary, Carl Flesch Master Course,
65, Greencroft Gardens, London, N. W. 6., England

NORÈNA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Director

JERZY BOJANOWSKI
CONDUCTOR
FORMERLY OF WARSAW PHILHARMONIC
AND WARSAW OPERA
AVAILABLE AS GUEST CONDUCTOR
for Season 1934-35
Address: Sec'y, Suite 902 Auditorium Bldg., 431 S. Wabash Ave., Chicago, Ill.

Mu Phi Epsilon National Convention Provides Attractive Music Events

Atlantic City, N. J. Scene of Twenty-third Gathering of Honorary Musical Sorority—Recitals, Composers' Contest, Banquet Are Features—New Officers Elected

NATIONAL COUNCIL OF MU PHI EPSILON, 1934-36

Left to right: Ada Britton (Philadelphia), treasurer; Louisa Allensworth (Atlanta, Ga.), alumnae officer: Helen Mueller (Appleton, Wis.), vice-president; Bertha Hornaday (Kansas City), music adviser; Bertha M. King (Minneapolis), president; Helena M. Redewill (San Francisco), editor; Alma Geiser (Cincinnati), secretary.

ATLANTIC CITY, N. J.—The twenty-third national convention of Mu Phi Epsilon, National Honorary Music Sorority, closed its four-day session at Haddon Hall, Atlantic City, on June 22. The sorority was founded in Cincinnati at the Metropolitan College of Music in 1903 by Prof. W. S. Sterling and Elizabeth Mathias Fuqua; in the thirty years of its existence it has granted sixty charters to active chapters and twenty-nine to Alumnae Clubs.

The Atlantic Province of which Alice Allen Drayton of Boston is president was the hostess province whose eighteen units, consisting of chapters and clubs, proved themselves capable and resourceful hostesses. The Convention Committee consisted of Alice Allen Drayton, chairman; assisting her were Ada Britton, national treasurer, of Philadelphia; Margaret Steever of Philadelphia; Janet Ross, New York; Mabel Musgrave and Una Allen of Boston.

There were formal and informal musicales during the four-day session. Foremost among the formal events was the concert on Thursday night by Kathryn Meisle, contralto, member of Tau Alpha chapter, who has been newly engaged by the Metropolitan Opera. This concert was broadcast over an eastern network from the Vernon Room, Haddon Hall, and brought many favorable comments from listeners throughout the Atlantic States. Miss Meisle's program included the aria; Che faro senza Euridice, from Orfeo e Euridice, Gluck; The Spirit's Song, Haydn; There's not a Swain on the Plain, Purcell; As Fair is She as Noonday Light, Rachmaninoff; Revery, Arensky; Floods of Spring, Rachmaninoff; The Cry of Rachel, Salter; The Piper, Head; Five Eyes, Gibbs; and Habanera from Carmen, Bizet. As one of a series of encores she honored a member from Mu Beta Chapter, Pullman, Washington, Laverna Kimbrough, by singing her composition, Little Pink Baby. She was in superb voice.

The active chapter members who appeared in formal concert proved to be outstanding both in excellence of performance and maturity of interpretation. Each of the five provinces had two representatives and the program had numbers for voice, piano, violin, 'cello and harp; Atlantic Province: Lucille Monaghan, pianist, of Boston, and Aurelia Beck, contralto, of Washington, D. C.; Great Lakes Province: Ruth Pfohl, harpist, Ann Arbor, Mich., and Helen Lease Sloan, Toledo, O., mezzo-soprano; East Central Province: Louis Evers, 'cellist, of St. Louis, and Virginia Leyenberger, 'cellist, of Indianapolis; West Central Province: Ruth Orcett, pianist, Lawrence, Kansas, and Lois Roberts, violinist, of Norman, Okla.; Pacific Province: Jane Wilson, violinist, of Seattle, and Maxine Morley, pianist, of Pullman, Wash.

The Alumnae Club's formal concert on Tuesday evening presented Anne Rutledge, contralto, of Alliance, Ohio; Ann Mathews, harpist, New York; Ava Comin Case, pianist, of Ann Arbor, Mich.; Edith Reeves Habig, pianist, of St. Louis; Louise Kramer, violinist, Dallas, Texas; Virginia Faris, soprano, of Portland, Ore.; and Katherine White, soprano, of Seattle.

Informal musicales were given at the tea hour on Wednesday and Thursday afternoons. On these programs the following were heard: Ruth Oswold, soprano, of Philadelphia; Hope Wright, violist, of Boston; Vera Ross, contralto, of Washington, D. C.; Helen Behre, violinist, of Philadelphia; Inez Robinson, Louise Rheinhart and Hazel Gravell, vocal trio, of Lewisburg, Pa.; and Delphine Desio, cellist, of Washington, D. C.

At the formal banquet, Helen Mueller, national vice president, toastmistress, Caroline Thomas, violinist, played the prize-winning composition of the 1932 Convention in Kansas City—sonata in D Minor by Harriet Payne of Cincinnati, as well as a violin group of modern Russian compositions. She was accompanied by Dorothy Kendrick. Miss Thomas, a distinguished artist, played with mastery and luscious tone.

Prize winners of the 1934 Original Composition Contest were Anna Louise Kautz, Cincinnati, Class A, composition for piano; Harriet Payne, Cincinnati, Class B, violin; Susannah Armstrong, Chicago, songs; Dorothy James, Ann Arbor, Class D, choral; and Margaret Montgomery, Cincinnati, Class E, ensemble. The judges for this contest were Charles Wakefield Cadman, Thaddeus Rich and Charles S. Skilton. According to the judges, these compositions are works of unusual interest and merit.

The National Club House, located in New York City, is one of the important projects of Mu Phi Epsilon, and is maintained for the benefit of members and their friends who are studying in the metropolis. Edna Werdehoff is the manager-hostess of this club where a series of monthly musicales are held during the winter months which attract large groups of artists and students. The Mu Phi Epsilon School of Music at Gads' Hill Settlement, Chicago, is a philanthropic venture carried on by sorority members in that vicinity and sponsored by gifts from the national treasury.

The new officers for the biennium 1934-36 are Bertha Marron King, of Minneapolis, former national president, who returns to that office in place of Dorothy Paton, retiring president. The other officers were all re-elected: Helen Mueller, of Appleton, Wis., vice-president; Alma Geiser, of Cincinnati, secretary; Ada Britton, of Philadelphia, treasurer; Bertha Hornaday, of Kansas City, music adviser; Helena Munn Redewill, of San Francisco, editor; and Louisa Allensworth, of Atlanta, Ga., alumnae officer.

H. M. R.

Rose Tentoni Fêted at "Home-coming" Concert in Minnesota

BUHL, MINN.—Rose Tentoni, soprano, formerly of this city, was fêted in a recent "home-coming" celebration during a series of concerts in her home state. She arrived in Buhl a few days after her triumphant appearance with the Duluth Symphony Orchestra in Duluth. High civic honors were paid the young soprano here. She was met by a large crowd of citizens and a band, which led the parade through the streets to the home of Mrs. C. Dal Vago, where a dinner was held for the singer. On her arrival, she was presented with a bouquet of flowers by the wife of the mayor, Mrs. A. G. Cherne. That evening Miss Tentoni appeared in concert at the Hibbing High School, when she was given a tremendous ovation by a large audience. The concert opened with two violin numbers played by Evelyn Antonsen, accompanied by Lillian Antonsen, which roused much enthusiasm. After this Miss Tentoni revealed her beautiful soprano voice in a group including a Verdi aria and items by Gounod, Giordani and Ronald. The second part began with scenes from Madam Butterfly (in costume), continuing with other lyric and operatic excerpts. Miss Tentoni was the recipient of thunderous applause, which she shared with Mme. Lombardi, who, with her husband, was among the first to encourage the young singer in seeking a career. Addresses were made by prominent citizens and many floral offerings banked the stage. After the concert a reception was held at the Androy Hotel.

Miss Tentoni is studying in New York with Enrico Rosati, and during her stay here she spoke of her gratitude for the interest he has taken in her career and the development of her talent under his direction. During the past winter in New York, Miss Tentoni was soloist with the New York Philharmonic Orchestra under Toscanini. This summer she is to sing in opera at the New York Stadium and also be heard in radio concerts over the Columbia network. D.

Frantz Proschowski Discusses Summer Classes

Frantz Proschowski, New York vocal teacher, was interviewed recently by a Musical Courier representative. He said:

"The summer and winter seasons in my studio present two decidedly different classes of pupils. The winter students divide themselves into those inspiring young people who have set their heart and soul on a career, and those who are already utilizing the singing voice in the professional world. The summer pupil is also a singer but one who has adapted himself to teaching. The hard-working summer student usually comes for special vocal study in connection with a university course where the work is accredited, and he is interesting because of the problems he presents. He usually tries to carry home with him one to two years of practical work in six weeks' time. This is hard to do, but as I have been giving these summer classes yearly since 1911, it has become a great joy to me to solve the problems of such serious-minded men and women hungry for knowledge and practical work. Their gratitude and progress compensate me.

"I have adopted, for this season, a practical and novel procedure. My new book, yet in manuscript, will form the basic material for our class lecture work and demonstrations. I may call this summer lecture course The Way I Teach. Many vocal problems will be presented and solved before the classes. I specialize in having my summer students teach under my guidance.

"I am confronted with so many confusing ideas published in book form by so-called voice scientists. Photographs of vibrato and other photographic illustrations of tone waves are at the best misleading. The only practical way of teaching is the one used in the days of the sound art of singing. It can only be taught through the example of free, beautiful, perfect tone-production; then the theoretical explanations may follow and have a meaning. Speech and song are for the ear not for the eye. There is, of course, technical knowledge to be given those of a serious, searching mind, and correct practical drawings are valuable as a help to the students to visualize exactly what the physical vocal organs are expected to produce. But, first of all, tone is auditory and can only be taught through training the sense of hearing. Perfect intonation, absolute vocal freedom, convincing expression and beauty of tone, and a masterly distribution of breath and volume comprise beautiful singing. This knowledge may be called the lost art of singing, if we should attempt to demand these qualifications from our average advanced singers. This art of singing is far from lost and our studio presents, for the benefit of the summer pupils weekly recitals by artist-students. Our motto is: 'Theory and practice combined and demonstrated without failure.'

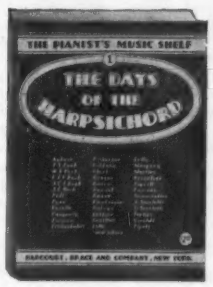
"The coaching at our studio is conducted by an experienced coach and accompanist. V.

Scholarship for Edwin Hughes' Summer Master Class

The free scholarship offered in connection with Edwin Hughes' summer class in New York City has aroused attention among pianists throughout the entire country. Applications for the scholarship, which still continue to come in, have been received from as far west as the Pacific Coast. The audition for the awarding of the scholarship will be held in New York at 338 West 89th Street on July 9.

Mr. Hughes left New York recently to hold a four weeks' master class at the South Carolina State College which began June 11. On his return north he will stop in Washington, D. C., to hold a class session at the Washington College of Music on July 7, arriving in New York the following day.

THE DAYS OF THE HARPSICHORD

Piano Solo

This is the first volume of "THE PIANIST'S MUSIC SHELF," an anthology of compositions for the piano extending from the period of the harpsichord to the present day. Each volume will have an individual title, designating the musical period it covers; also a number indicating its numerical sequence in the "Shelf". This is the first collection of piano music in which the purpose of the editor, Albert E. Wier, is to present compositions for recreation as well as serious study.

This volume contains eighty choice, melodic compositions by more than fifty eminent English, French, German and Italian composers of the harpsichord period. Each number is preceded by a note of biographical, historical or critical nature, and there are forty authentic pictures of the great masters, including the five Bachs, Couperin, Rameau, Scarlatti, Handel and Gluck. 192 pages, sheet-music size, attractive green and gold cover, flexible paper binding. The complete contents are presented herewith.

COMPOSER INDEX

Arne	Gavotte	Destouches	Sarabande	Loeillet	Courante
Aubert	Forlana	Durante	Gigue	Lotti	Pur dicesti
Bach, J. C.	Allegro	Farnaby	New Sa-Hoo	Lully	Gigue
Bach, J. C. F	Rondo	"	Toye, A	Marcello	Presto
Bach, J. S.	Aria	Frescobaldi	Courante	Marchand	Gavotte
"	Arioso	Froberger	Auf die Mayerin	Marpurg	Badine, La
"	Bourrée	Galuppi	Gigue	Martini	Gavotte
"	Chorale	Geminiani	Allegro	Matthesun	Gigue
"	Fantasia	Gibbons	Queen's Command	Muffat	Rigaudon
"	Minuet	Gluck	Andante (Orfeo)	Paradies	Minuet
"	Prélude in C	"	Caprice (Alceste)	Pergolese	Aria "Nina"
Bach, P. E.	Rondo	"	Gavotte (Iphigenia	Purcell	Harpischord Suite
"	Solfeggio	"	Musette (Armida)	Rameau	Gavotte & Var.
Bach, W. F.	Minuet	Gossec	Gavotte (Rosina)	"	Tambourin
Blow	Courante	Graun	Gigue	Rossi	Andantino
Bohm	Presto	Handel	Bourrée	Sammartini	Vivace
Bull	King's Hunt	"	Harmonious Blacksmith	Scarlatti, A.	Minuet
Byrd	Carman's Whistle	"	Largo (Xerxes)	Scarlatti, D.	Capriccio
Campra	Passepied	"	Sarabande	"	Pastorale
Corelli	Folies d'Espagne	Hasse	Adagio & Gigue	"	Tempo di Ballo
Couperin	Bandoline, La	Kirnberger	Lutine, La	Tartini	Andante
"	Soeur Monique	"	Polonaise	Veracini	Gavotte
Dandrieu	Sorrowing Maid	Kuhnau	Prélude Bourrée	Vivaldi	Adagio
Daquin	Cuckoo, The	Leclair	Sarabande	Zipoli	Sarabande

Price $2.50

For sale at all music stores in the United States

HARCOURT, BRACE & CO. 383 Madison Ave. New York City

Dresden's Initial "Reichs" Opera Week Proves Success

Hitler and Goebbels Attend—Gluck, Handel, Weber, Wagner and Strauss—Maria Müller and Max Lorenz Among the Singers

DRESDEN.—The first Reichs Festival Week opened auspiciously in Dresden with a gala performance of Wagner's Tristan and Isolde. The narrow old streets leading to the Opera were gay with flags, and the imposing square was festively decorated. Chancellor Hitler and Dr. Goebbels were present, the latter formally opened the festival week with a speech which was broadcast over all German stations.

Three guest artists sang: Lily Hafgren-Dinkela as Isolde, Gunnar Graarud as Tristan, and Margarete Klose as Brangäne. All gave fine interpretations.

GLUCK'S ALCESTE AT HELLERAU

In striking contrast to the brilliant performance at the Opera was the production of Gluck's Alceste in the Festspielhaus in Hellerau. This was given in the classical style, with no scenery except two columns and groups of steps, the orchestra being hidden. The theatre is a rectangular room with one end cut off for the stage. Hidden lights behind transparent panels are the only means of lighting the auditorium. The theatre is ideal for the production of the classical operas and plays. Marta Fuchs was superb as Alceste, and Rudolf Dittrich as Admentos gave a fine performance, although his temperament ran away with him at times in a manner unclassical.

The next offering was Richard Strauss's Der Rosenkavalier, newly mounted and staged. Dr. Böhm directed an admirable performance with Tiana Lemnitz in the title rôle, Marta Fuchs as the wife of the Field Marshall and Maria Cebotari as Sophie. Dr. Richard Strauss occupied a box at the performance.

HANDEL EN BAROQUE

Wednesday was a real gala occasion: a first performance of Handel's Julius Caesar in Hellerau. Hans Strohbach was the producer and the style was pure baroque. Unlike the severe simplicity of Alceste, Julius Caesar was a symphony of color. Scenery was again superseded by the use of steps, four great candelabra standing at the four corners of the stage and by throwing of shadows on the back wall (shadows of columns, a great Egyptian vase, stars, clouds, etc.). Paul Schöffler was Julius Caesar, his fine baritone voice well suited to the part and his coloratura arias were truly remarkable. Maria Cebotari's Cleopatra was excellent, both histrionically and vocally.

Thursday was devoted to Weber's Oberon, which was remarkably well done. All the technical contrivances were managed cleverly, and the singers were well chosen. Margarete Teschemacher, who is engaged for the Dresden Opera for next year, sang Rezia. Her aria, Ozean du Ungeheuer, was a well-nigh perfect performance. Huon was sung by a guest artist from Berlin, a young Dane, Helge Rosswaenge, who has been called the ideal interpreter of this rôle. Elisa Stünzner was Oberon, and Camilla Hallab gave a remarkable Puck.

STRAUSS CONDUCTS ARABELLA

For the Arabella evening, Dr. Richard Strauss was chosen to direct, and that made it an event in itself. The applause was prolonged and there was almost as much enthusiasm as at the première of this opera. Marta Fuchs sang Arabella, Elsa Wieber (an American soprano) sang Zdenka, and the other rôles were the same as the original cast.

Beethoven's Fidelio, in entirely new scenery and newly studied, was the opera chosen for Saturday evening. Fidelio was sung by Marta Fuchs, who aside from her fine voice has the highest artistic aspirations. Mme. Fuchs sustained the principal parts (each one difficult and trying) on four evenings out of the seven. Curt Taucher sang Florestan in his usual artistic and intelligent manner.

The festival week reached its climax on the last evening. The opera was Wagner's Die Meistersinger. Two guests did much to make it the great event which it undoubtedly was. Wilhelm Rode, *Kammersänger* and Intendant of the new Berlin Reichsoper, was a magnificent Hans Sachs. Maria Müller was a lovely Eva. Max Lorenz was in fine form as Walter von Stolzing and gave a splendid interpretation. Both are familiar to New York audiences from their work at the "Met." Most of the lesser rôles were taken by singers who have sung in Bayreuth, so that it was in fact a fitting end to the eventful week.

Mention should be made of the performance of Ibsen's Peer Gynt at the Staatstheater with the music of Edvard Grieg played by members of the State orchestra. The attractive scene of the Troll's Cave and the ballet supervised by Peter Pawlinin were highly original and colorful.

ELINOR JANSON.

Colon Opera Season Opens with Staging of Ariane et Barbe-Bleue

Dukas Work Sung for First Time in Twenty Years Under Baton of Panizza—Muzio Fêted in Gala Traviata on Independence Day—Falstaff Has Resplendent New Scenic Production

BUENOS AIRES.—The Colon Theatre opened its traditional winter season, which is the chief event of musical life in Buenos Aires, with a novelty. This was Ariane et Barbe-Bleue, libretto by Maeterlinck and music by Paul Dukas, not performed in this city since 1912. In this beautiful score, the music admirably follows the plot, which is written after Perrault's popular tale and surpasses it in several passages. The orchestration is refined and of the highest modernistic style. There may be several reminiscences of Wagner and Debussy, but the original workmanship of the composer is always present.

It would be difficult to describe all the beautiful moments of this work. The first act is perhaps the best of all, and reaches its climax in the scene in which Ariane opens the forbidden door. The second act shows the composer's masterful hand in the art of descriptive music and it ends in a magnificent page; the final act has moments of lyrical suggestion, and Ariane's farewell is admirably delineated.

This performance attained a high level of perfection. The French soprano Marcelle Bunlet, who was making her début before the Argentine audiences, was superb as Ariane (gorgeously costumed and pictorially attractive, she performed her rôle with great authority, creating a markedly favorable impression). Felipe Romito, in a rôle which is more that of an actor than of a singer, was successful as Barbe-Bleue. Other artists in the cast were Mmes. Angelica Cravcenko, who possesses a very good mezzo-soprano voice and was effective as the nurse; Nadia Pavlova Kovaceva, Lucy Ritter, Eleonora Boerner, Maria Malberti and Mercedes Quintana who performed their rôles intelligently.

Hector Panizza, who conducted, offered a polished version of this score, and the orchestra cooperated with finesse and musicianship. The *régisseur*, Lothar Wallerstein of the Vienna State Opera, is worthy of high praise for his stage direction. The scenes were impressive and arresting and there were pictures of great beauty. Though the chorus has little to sing, it was successful in its action. The performance was marked by particularly artistic lighting effects.

A GALA TRAVIATA

La Traviata was offered at the Colon on May 25.

It was a gala night; the anniversary of the first local Government, and the Colon's vast auditorium was completely packed by a distinguished audience, members of the diplomatic body and of the official circles and society leaders. The entrance of the President was welcomed with a long ovation; subsequently the National Anthem was sung and played by the chorus and orchestra under the direction of Panizza, a large Argentine flag occupied the center of the stage, occupied by the chorus, who were costumed in evening dress.

Claudia Muzio, one of the most popular singers that has graced our stage, was commencing her eleventh season in Buenos Aires She is one of the best Violettas of the present. Her dramatic action, radiant voice and amazing pianissimos thrilled the audience and won her enthusiastic applause.

There was a great interest in the début of the Hungarian tenor, Koloman von Pataky, who was taking the rôle of Alfredo. Mr. Pataky's voice was very much appreciated, his vocalization was exemplary and he sang with clarity and richness of tone. Special mention must be made of the outstanding performance of Victor Damiani, whose Germont made him one of the favorites of the evening. Panizza conducted with his usual efficacy and was highly responsible for the excellence of the performance.

This work was presented with the beautiful decorations that Hector Basaldua conceived for the theatre. The scenes are some of the most sumptuous ever seen at the Colon.

Ariane et Barbe-Bleue was offered in the first Sunday matinee with the same cast of the initiation of the season.

FALSTAFF NEWLY STAGED

The next performance brought Falstaff for the first time in the current season. There is no doubt that Verdi's admirable work is always enjoyed and appreciated. It seems superfluous to speak once more of the innumerable beauties of this marvelous opera buffa, so entirely different from the earlier works of the great Italian composer.

Panizza held the baton and was worthy of the highest praise for his wonderful understanding of the difficult score. Salvatore Baccaloni was successful in the rôle of Sir John Falstaff, both vocally and histrionically, never forgetting the aristocratic manners which this grotesque personage is supposed to have. Editha Fleischer, who was singing an Italian opera for the first time in Buenos Aires, gave evident satisfaction in her delineation of the part of Mrs. Alice Ford. Isabel Marengo, Argentine soprano, who was making her first seasonal appearance after a tour in the leading opera houses of Europe, scored as Nanetta. Angelica Cravcenko and Nadia Kovaceva Pavlova gave commendable account of themselves. Koloman von Pataky gave a good performance to his part, sung with lyrical suggestion and finished vocalism. Victor Damiani sang and acted with his customary assurance, and Giacomo Vaghi was a picturesque and efficient Pistola.

Following designs of the Austrian artist Kautsky, Mr. Basaldua evolved beautiful settings well adapted to the brilliant character of the comedy. The revolving stage presented a charming series of stage pictures, turning quickly from Ford's garden to the street. The appropriate stage lighting was another of the delights of the performance, especially notable in the Windsor Wood scene.

On June 3, Lily Pons and René Maison arrived by the SS. Cap Arcona. Both artists were to make their first appearance on June 12 in Lucia di Lamermoor. That afternoon Traviata was offered with great success for Muzio, Pataky and Damiani.

NOVELTIES IN CONCERT

The Colon Orchestra gave another concert with Panizza as conductor. The program included the overture No. 2 (Carlos Williams), New World Symphony (Dvorak), Cuadri Rusteghi (J. C. Sonzogno), Canti della Stagione alta (Pizzetti) with Miecio Horzowski as piano soloist. and Siegfried's Death and Funeral March from Götterdämmerung and the Overture to Tannhäuser. Williams' work revealed a sensitive and artistic composer. The symphony was read with marvelous understanding of the score, and added a new triumph to the many fine achievements of the conductor. The orchestra was superb and at the end there was a warm ovation. Sonzogno's work is a well conceived opus. Subsequently Panizza and Horzowski offered a brilliant version of Pizzetti's score, which is subtitled Concerto for Piano and orchestra—a composition rich in melodic beauty. The pianist and conductor were recalled many times by the enthusiastic audience.

J. M. W.

ROBERT BRAUN,

head of the Robert Braun Schools of Music, Pottsville, Pa., has received the honorary degree of Doctor of Music, presented by Dr. Nicholas Douty in behalf of the Philadelphia Musical Academy during that institution's celebration of its sixty-fifth anniversary. (Photo by D'Oro, Vienna.)

Masque of Comus Performed In New Orleans

Louisiana City Holds First Bach Festival During Two Days—Music Club Concludes Season

NEW ORLEANS, LA.—Two events of unusual interest have attracted the musical community: a reproduction of Milton's masque, Comus, which was composed for presentation in 1634 at Ludlow Castle, and the first Bach Festival in New Orleans. The masque may be credited with a meticulous and authoritative performance from the standpoints of costuming, scenic effects, and the period music provided by a small group of instrumentalists seated in a balcony over the stage and offstage choruses. It was presented by the Newcomb Dramatic Club in honor of the centennial of Tulane University, and was under the general direction of Virginia Westbrook, assisted by Imogene Stone, Lillian Lewis and Philip Adams.

BACH WORKS PERFORMED

The Bach Festival covered a two-day period, in which a panoramic conception of the composer's music was given by the Bach Society Chorus, of which Ferdinand Dunkley is conductor, and the Symphony Orchestra of Loyola College of Music (E. E. Schuyten, director).

The annual luncheon of the New Orleans Music Club recently closed its second successful season. Final programs were given by the junior and juvenile departments, under the direction of Sarah Isaacs Nadler and Attica Aitkens, and a miscellaneous program by members of the society at large. The high spot of the former program was Haydn's Toy symphony. Irene Bernstein, pianist, was soloist, and Jean Bumstead provided program notes.

Music Week was observed with concerts offered by many of the organized musical groups throughout the city. O. M. L.

On behalf of the SAN CARLO GRAND OPERA CO., INC., Mr. Fortune Gallo wishes to express his thanks:

First . . . to the vast American public, from the Atlantic to the Pacific and from the extreme North to the Caribbean, for their remarkable patronage that enabled him to guide his company of more than 100 people for 33 weeks during one of the most precarious financial periods.

Secondly . . . to the newspapers of the country, for it was their generous publicity that lured throngs (frequently numbering 5,000) to the large auditoriums and theatres where the company appeared:

Thirdly . . . to the artists, musicians, the rest of the personnel and local managers who helped in building the phenomenal success of the past eight months.

THE 1934-1935 TOUR OF 40 WEEKS OPENS LABOR DAY

Hippodrome National Opera Company Concludes Series with Novelties

Organization Under Artistic Direction of Pasquale Amato Gives First Presentations of Lohengrin, Masked Ball and Puccini's Manon Lescaut

Popular-priced opera at the Hippodrome, New York, underwent several changes in the last month. The Hippodrome National Opera Company, under the artistic direction of Pasquale Amato, concluded its series on June 17, at the end of the eleventh week. Humbert J. Fugazy, sports promoter, who on April 19 had taken over the management of this company, resigned early in June and Bart T. Manfredi, his associate, and president of the organization, relinquished his post on June 17. Although the opera bills for the week of June 19 had been announced, they were cancelled.

Cecil E. Maberry, managing director of the theatre, stated that a new series of opera at reduced prices would be opened the following Saturday. On June 23 the Chicago Opera Company, under the direction of Alfredo Salmaggi, which had given an extended series of opera last summer, began an engagement. The season closed abruptly July 1.

Among the first-time presentations of the Hippodrome National Opera Company during the concluding weeks of its season were Lohengrin, Masked Ball and Puccini's Manon Lescaut. The standards of production maintained during this series under the direction of Mr. Amato, were of generally high calibre, particularly as regards the degree of finish in the orchestral playing and choral singing, both of which utilized units from the Metropolitan Opera.

New Singers Introduced

Mignon had its second performance on May 28, with largely the same cast as in its initial hearing. It included Thalia Sabanieeva, Bruna Castagna, Ralph Errolle, Nino Ruisi, Lodovico Oliviero, Georgia Standing and Giacomo Gordona, a new Giarno. Cario Chedini conducted.

La Traviata was given its fifth hearing on May 29. A new Alfredo was heard in Alessandro Granda. Others appearing were Santa Biondo as the heroine, Claudio Frigerio a fine-toned Germont, and in other rôles Mmes. Haeseler and Morton, and Messrs. Farber, Oliviero and Prosperone, Alberto Baccolini conducting.

The third Norma on May 30 had a repeat cast including Mmes. Leskaya, Castagna and Haeseler, and Messrs. Radaelli, Ruisi, and Oliviero. Giuseppe Bamboschek conducted.

The three principals of Donizetti's Lucia on May 31 were new in the rôles to the Hippodrome's audience. Dori Marinelli was in the title part, Alessandro Granda was Edgar and Alfred Chigi, Henry Ashton. Nino Ruisi sang the part of Raymond. Alberto Baccolini conducted a dramatic and musically meritorious performance.

Andrea Chenier on June 1 also had a new trio of principals. Pasquale Ferrara had the title rôle, Lola Monti-Gorsey was a lyrically impassioned Madeleine, and Claudio Frigerio a suave and dramatic Gerard. Mr. Bamboschek led a spirited performance.

The familiar double bill at the matinee on the following day introduced Michele Raggini as a generous-voiced Turiddu of lyrical excellence. His companions in the cast of Cavalleria Rusticana were Norma Richter, Santuzza; Carlotta Bruno, Lola; Paul Farber, Alfio, and Alice Haeseler, Mamma Lucia. In Pagliacci, Annunciato Garrotto sang Nedda and Edward Albano, a newcomer, was a vigorous Tonio. The remainder of the cast included Messrs. Oliviero and D'Amico, with Mr. Baccolini leading both works.

In the evening La Boheme was sung for the third time, with Santa Biondo as Mimi; Lucy Monroe, Musetta; Lawrence Power, Rodolfo; Joseph Royer, Marcello, and in other rôles Messrs. Interrante, Guidi, Testamala, Oliviero and Prosperone, Mr. Bamboschek conducting. This occasion marked the first anniversary of the use of the Hippodrome for opera.

Masked Ball Restored

Un Ballo in Maschera of Verdi had its first presentation by the National organization on June 3. The cast included Claudio Frigerio as a dramatic and rich-voiced Reinhart and Anna Hamlin, a clear-toned Oscar. Other parts were sung by Anna Leskaya (Amelia), Bruna Castagna (Ulrica), Giuseppe Radaelli (Richard), and Messrs. Ruisi, Cervi, Prosperone, Farber, Oliviero and De Cesare. Mr. Bamboschek conducted with authority.

The Hippodrome was closed on the evenings of June 4 and 5 to repair the cooling equipment, according to announcement by the management. On June 6, La Forza del Destino was given for the third time, marking the début of a new ballet organization headed by Mildred Schneider. The cast was made up of Mmes. Richter, Castagna and Morton and Messrs. Frigerio (outstanding for his excellent Carlo), Radaelli, Guidi, Testamala, Oliviero, Prosperone and Farber, Mr. Baccolini conducting.

Onofrei in Lohengrin

The first presentation of Lohengrin by the National company, on June 7, was a highly creditable achievement. The appearance of Dimitri Onofrei in the title rôle was responsible for much of the effectiveness of the work, his voice being used with fine skill and rewarding the ear with its mellowness. Mr. Onofrei also made a handsome figure as the knight. Karl Schiffeler, a Cincinnati singer, made his New York début as Telramund, succeeding best in his effective performance in the second act. Rachel Morton as Elsa and Dreda Aves as Ortrud were dramatic exponents of these rôles. Rolf Stewart, young American baritone, made his début as the Herald and George Sandern was the King. Harry Ladek conducted ably. The Metropolitan choristers sang with much effect.

Madam Butterfly was given for the fourth time with a repeat cast on June 8, those heard being Mmes. Koyke, Standing and Morton, and Messrs. Power, Royer, Oliviero, Prosperone and De Cesare. Mr. Bamboschek conducted. The next evening presented a ninth Carmen, with the familiar cast including Mmes. Castagna, Garrotto, Haesler and Bruno, and Messrs. Radaelli, Albano, Prosperone, Ruisi and Oliviero, under the same conductor.

Rigoletto on June 10 marked the début of an American singer, Margaret Codd as Gilda. Frigerio repeated his deeply moving impersonation of the title part. Carlotta Bruno was a new Maddalena, Lawrence Power the Duke, and Guido Guidi, Sparafucile. Baccolini directed.

The week of June 12 brought one first performance and many repetitions. Mignon on Tuesday evening presented the same cast as that heard on May 28, save that Norman Cordon resumed the rôle of Giarno. The fifth La Gioconda, on June 13, had Alessandro Granda as Enzo, and in other rôles Mmes. Leskaya, Castagna, Standing, and Messrs. Guidi, Royer, Oliviero and Prosperone, Baccolini conducting.

DIMITRI ONOFREI
as Hoffmann in The Tales of Hoffmann. He sings this rôle on the opening night of opera at Robin Hood Dell, Philadelphia, with the Philadelphia Orchestra, Alexander Smallens conducting. (Photo by Nishiyama, New York.)

Puccini's Manon Lescaut, not heard in New York for several years, had its first performance by the National company on June 14. Santa Biondo sang the rôle of Manon, Giuseppe Radaelli was the Des Grieux, and Alfredo Conti, Lescaut. Others heard were Mme. Standing and Messrs. Oliviero, Testamala, Prosperone, Farber and D'Angelo. The performance, under Mr. Bamboschek, had many moments of excellence. Chorus and orchestra gave convincing readings. The reception was warm.

Un Ballo in Maschera was repeated on June 15, with the same cast as on June 3. The seventh hearing of Cavalleria Rusticana and Pagliacci on June 16 had a new and fiery Santuzza in Bruna Castagna, while the remaining rôles in both operas were sung by the same artists as at the previous hearing. Lohengrin was scheduled for its second performance on June 17, the cast being identical with that heard on June 7.

(*Continued on page 28*)

The SACERDOTE *studios*

VOICE CULTURE

SCHOOL OF OPERA

IN CONJUNCTION WITH THE

OPERATIC ART THEATER

COACHING IN REPERTORY AND ACTION

WITH COMPLETE CAST AND CHORUS

SUMMER SESSION

June 18th to August 25th

ADDRESS: 500-B FINE ARTS BUILDING, CHICAGO, ILL.

Boston Hears Novelties in Applauded "Pop" Concerts

Arthur Fiedler Gives First Performances with Players of Boston Symphony—Outdoor Orchestral Series Prosper—Recital and School Events

BOSTON.—The Pops concerts, under the direction of Arthur Fiedler, continue their victorious march right into the hot summer days. There has been no let-down in the enthusiasm of the public toward Arthur Fiedler's programs. Crowded houses are the rule. At the present accounting, when nearly all the returns are in, the Pops are about to complete the most successful season of their history.

As in seasons past, Mr. Fiedler has not hesitated to spice the inevitable collection of old favorites with a seldom-played composition, or even, occasionally, with a first performance. In his selection of music, furthermore, he has leaned to graceful, light music, rather than turgid, overplayed classics. Thus the program of May 25 included, among other items, a suite from Delibes' Sylvia, and the delightful suite of Corelli for string orchestra.

On May 28, Harvard Night, there were the customary songs from the Harvard Glee Club, now directed by G. Wallace Woodworth (Dr. Archibald T. Davison retired last month). Mr. Fiedler enlivened the occasion with the first Boston performance of Deems Taylor's Circus Day. The amusing work received hearty applause after an able performance, and at subsequent performances the reception was even more cordial.

A Viennese program on May 30 created considerable interest. A feature of June 4 was Intercollegiate Inklings, a pot-pourri of college songs by Professor L. R. Lewis of Tufts, the composer conducting. The following evening Mr. Fiedler conducted his 250th concert. Hadley's Streets of Pekin was the more important item of the program, which also included a stunt—the entire first violin section playing the solo part of Paganini's Moto Perpetuo (at subsequent concerts the first violins were joined by the seconds). The Request Program of the following night was sold out days in advance, and was repeated on June 18. Inevitably Jesús María Sanromá was the soloist in Gershwin's Rhapsody in Blue. Mr. Sanroma could probably play it backwards presentably, but audiences still cry for it.

Novelties Presented

One of the best programs of the season, on June 13, contained two movements from F. S. Converse's Scarecrow Sketches, the first Boston performance of Spialek's nostalgic suite, Tall City, and the first movement of Rachmaninoff's first piano concerto, in which Verona Durick was the capable soloist. The following night the Tufts and Jackson Colleges' Glee Clubs sang excerpts from Carrie Bullard Lewis' operetta-extravaganza, The Rose and the Ring, with Felix S. Vecchione as the baritone soloist. Children's Night, on June 15, was enlivened by the satire of Saint-Saëns' Animals' Carnival and the more obvious fun of costumes, prizes, and the like. On June 16 Glière's Russian Sailors' Dance, from the Red Poppy, received its first Boston performance.

The first presentation anywhere of a symphonic sketch, The Lido, by Theodore Cella, was led by the composer on June 19 before a cordial audience. Jacobus Langendoen, of the orchestra, was the 'cello soloist in Tschaikowsky's Variations on a Rococo Theme, surmounting the difficulties of the music and those of the extremely sticky weather. While it is rather late in the day to express enthusiasm for Grieg's Peer Gynt music, one cannot avoid expressing pleasure at the spirited presentation of Mr. Fiedler and his orchestra.

Tribute to Gustav Holst was rendered on June 21 in the shape of a performance of the St. Paul's Suite for strings. On the same program Mr. Sanromá presented his interesting version of Rachmaninoff's second piano concerto. June 25 and 26 witnessed a comparison between old tastes and new, music of yesterday and of today. At the program of contemporary music Mr. Sanromá was once more soloist in the Rhapsody in Blue, marking his farewell to the Pops and Boston for the season.

Concerts Indoors and Out

As part of the ERA musical activity in Boston, Will Dodge and an orchestra of about thirty musicians have been giving a series of Sunday afternoon concerts at the Boston Museum of Fine Arts. The programs, which have been given from May 27 to date, have been composed almost entirely of light symphonic fare, popular favorites, and excerpts from musical plays. The quality of performance has steadily been bettered.

On June 17 Mr. Dodge and his men, after playing at the Museum, did a metaphorical somersault, to land in the evening in the Fens Stadium, in back of the Museum, where they shared an outdoor concert under ERA auspices with a chorus led by Frederick Lamb. The light program would have been more enjoyed by a large audience had it not been for the slightly misplaced zeal of youngsters celebrating the date of the Battle of Bunker Hill.

One of the first of the outdoor concerts of the season hereabouts was given by Einar Hansen and a small orchestra in Kendal Green, Weston, for the benefit of the Cambridge School, on June 3. The program included, among other works, Mozart's Impresario overture, Haydn's second symphony in D major, and a violin concerto of Viotti in A minor, with Mr. Hansen playing the solo part, while a string quartet assisted.

Activities at New England Conservatory

Norma Jean Erdmann and Florence Jane Barbiers, sopranos, shared a program at Jordan Hall on June 5 with Saima Tuomi, contralto, and John Metcalf, baritone. All of the singers are present or past students at the New England Conservatory of Music, under the auspices of which the concert was held. A program out of the usual run contained three groups of duets sung by Miss Erdmann and Miss Barbiers. William L. Whitney accompanied. A cordial audience of good size was on hand.

The musical activities at the Conservatory during the closing weeks of the school year were too numerous even to list adequately in limited space. There were countless students' recitals, pupils' recitals, receptions, class day festivities, reunions, elections of officers, and what-not, leading into the Commencement Exercises at Jordan Hall on June 26. In addition to the elaborate musical program and the formal ceremonials surrounding awards of diplomas and degrees, there was an address by Professor Edward Burlingame Hill of Harvard University.

An interesting ceremonial, too, was the commemorative program on the occasion of the 100th anniversary of the birth of Eben Tourjee, founder of the New England Conservatory. Held in Jordan Hall on June 1, the exercises included a musical program by the choral class, the Conservatory choral club, and the Conservatory orchestra, all led by the director, Wallace Goodrich. The commemorative address was given by Charles Dennee, of the Faculty, President of the Conservatory Alumni Association, who called on personal reminiscences of Dr. Tourjee for the greater part of his address.

Recitals and Musicales

Ima Rapier, coloratura soprano, had presented, with the assistance of Jose da Costa, pianist, and Joseph T. White, baritone, the greater part of her program at Steinert Hall on May 27, when, in the midst of a duet from Rigoletto, she collapsed and had to be assisted from the stage. Previous to the sudden end of the concert Miss Rapier had sung three groups of songs with some of the finer graces of song, despite her illness, and had pleased an audience of good size.

Frederic Tillotson was the soloist in Beethoven's Emperor concerto on June 7 at Brattle Hall, Cambridge, where the Longy School Orchestra, organized this season under the conductorship of Yves Chardon, gave its first concert. The rest of the program was the Figaro overture of Mozart and the first Haydn symphony in E flat.

William D. Strong and Herbert R. Boardman, pianists, and John F. Metzger, violinist, divided a program before a large audience on May 17. Mr. Strong played two groups of solos, and, with Mr. Metzger, the Cesar Franck violin-piano sonata. Messrs. Metzger and Boardman played the latter's violin-piano sonata in B minor from manuscript. A large audience listened appreciatively.

Pupils of Moses Smith played in a recital at the Malkin Conservatory of Music on June 12. Works by Bach, Hadyn, Beethoven, Mendelssohn, Chopin, Debussy and other composers were rendered by Marcia Saperstein, Bernard Reinherz, Adele Masters, Lilliam Peacard, and Bessie Savin.

Gertrude Bilansky, pianist, gave an elaborate program at Beth El Auditorium, Dorchester, on June 13, with the assistance of her pupils and various artistic colleagues. Among the latter were Harry Green, flutist, Selma Weiner, diseuse, Bella Cohen, soprano, and Samuel Schultz, clarinetist. A large audience applauded enthusiastically.

Julia Amolsky, pianist, and some of her pupils gave a recital at Steinert Hall on June 5 before an appreciative audience of good size.

M. S.

GRACE LESLIE

was soloist at the first concert of the Amesbury (Mass.) Choral Society. She is shown here with Clifton Lunt, conductor. The organization was formed during the past year.

Hippodrome Opera

(*Continued from page 27*)

After an interval of a few days during which the house remained dark, the doors of the Hippodrome were reopened on June 23 with a presentation of Verdi's Aida inaugurating the summer season by the Chicago Opera Company. In the title rôle was Caterina Jarboro, Negro soprano, whose opulent tones and vivid dramatic portrayal were witnessed in the same part last summer and fall. The cast also included Bernardo de Muro as Rhadames, Grace Angelau, an effective Amneris, Eduardo Albano as Amonasro, Guido Guidi as Ramfis and Foster Miller as the King. The conductor was Carlo Ghedini.

The familiar operatic team of Cavalleria Rusticana and I Pagliacci were given on June 24. In the former work, the principals included Rosa Buska (Santuzza), Alessandro Granda (Turiddu) and Edward Lugano (Alfio). The Leoncavallo score brought Ruth Peter (Nedda), Aroldo Lindi (Canio), Rocco Pandiscio (Tonio), with Mr. Lugano reappearing as Silvio. Carlo Ghedini conducted.

Tannhäuser was sung on June 25 with a cast that had largely been heard in the Chicago organization's series last season. Charlotte Ryan was Elisabeth; Marie Bard, Venus; and Tannhäuser, Georg Fassnacht, Jr. Carl Schiffeler was a new and creditable Wolfram; Philip Whitfield, a Virginian baritone, made his début as Biterolf. Others in the cast were Lodovico Oliviero, Heinrich; Tenny Georgi, Walther; Jean Van Drooge, a Young Shepherd; Hermann, George Sandern, and Reinmar, Paul Farber. Harry Ladek conducted.

Faust on June 26 had a cast listing Charlotte Ryan as Marguerite, Lawrence Power as Faust, Nino Ruisi as Mephistopheles, Alexis Tcherkassky as Valentine, Carlotta Bruno as Siebel, Maria Olla as Martha and Eugenio Prosperone as Wagner. Carlo Ghedini was the conductor.

Carmen was given on June 27, with Louise Caselotti as a vivacious heroine, Bernardo De Muro as José, Annunciato Garotto as a pleasing and sweet-voiced Micaela, and Eduardo Albano as Escamillo. Others in the cast were Mmes. Olla and Bruno and Messrs. Guidi, Oliviero, Prosperone and Mollina. Cesare Sodero, making the first of two appearances as conductor, imbued the tuneful Bizet score with dramatic appeal.

Il Trovatore on the following evening had Aroldo Lindi as a vigorous and lyrical Manrico, whose Di Quella Pira won an ovation. Rosa Buska was the Leonora, Grace Angelau a dramatic Azucena, Eduardo Albano as the Count and Nino Ruisi as Ferrando. In other rôles Messrs. Oliviero and De Cesare were heard. Giuseppe Bamboschek conducted ably.

The Barber of Seville held the boards on June 29. Leta May was Rosina; Lawrence Power, Almaviva; Alfredo Chigi, Figaro, Guido Guidi, Don Basilio; Panfilo Testamala, Don Bartolo; Alice Haeseler, Berta; Eugenio Prosperone, Fiorello, and Luigi De Cesare, the Sergeant. Giuseppe Bamboschek conducted.

On June 30 La Gioconda was given with a cast including Giuseppina Paterno in the title rôle; Allesandro Granda as Enzo; Grace Angelau as Laura; Nino Ruisi as Alvise; Georgia Standing as La Cieca, and Ciro De Ritis as Barnaba. Carlo Ghedini conducted a dramatic performance.

The first Otello of the summer series on Sunday evening introduced a new tenor, Pedro Lafuente, in the title rôle. This Spanish artist won the favor of the audience by his exhibition of ringing top notes. The remainder of the cast included Annunciato Garotto as an appealing Desdemona; Silvio Garavelli as an appropriately sinister Iago; Alice Homer as Emilia; Guido Guidi as Lodovico, and Lodovico Oliviero as Cassio. Cesare Sodero again conducted, revealing proficient baton art.

De Voe Pupils Appear in Baldwin, N. Y.

BALDWIN, N. Y.—Pupils of Marion Luyster De Voe, assisted by the junior choir of the Baldwin Methodist Episcopal Church, gave their sixth annual recital in the Baldwin High School Auditorium on June 30. The junior choir is also under the direction of Mrs. De Voe. There were piano and vocal solos, as well as choral numbers. In all these musical categories, a musicianship consistently lofty and meticulous observance of technic and tone production were observed. Mrs. De Voe's pedagogy is as able as it is versatile. Among the composers represented in the printed list were Mozart, Lieurance, Mendelssohn, Beethoven-Branscombe, Speaks, Dvorak, Hahn, Mana-Zucca. Beethoven, Monteverde, Purcell, Massenet, Kreisler, Meyerbeer, Herbert, Verdi, Schumann, Clay, Brahms, Schubert, Balfe, Thomas and Scarlatti.

The soloists appearing were Rene Bourguet, Genevieve Thomas, Jack Earl, Henry Schonenberg, Kenneth Strittmatter (thirteen years old), Edith Lefkovitz, Olive Mabie (pupil of Ethel Maley Wadsworth), Martin Younge, Constance Shelton (student of Ethel Maley Wadsworth), Helen Dunkell, Evelyn Fredericks, George Schottler, Esther Pierce, Thomas Carman, Bessie Feigin, Jose Sprouse and Ethel Maley Wadsworth.

J.

COLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY
Degrees: Bachelor of Music and Master of Music
Piano, Piano Teacher Training, Voice, Organ, Violin, 'Cello, Composition, Harp and Public School Music.
All the advantages of a large University. Six pipe organs, Women's Dormitory with practice pianos.
SUMMER SESSION JULY 2 to AUGUST 10
For bulletin address Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

GÖTA LJUNGBERG
SOPRANO
METROPOLITAN OPERA COMPANY
"Both vocally and histrionically, she was equal to the demands placed upon her and the singing of the difficult music throughout was almost above criticism." —*Baltimore (Md.) Sun*
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Director

Influential National Groups Plan Organization for Music Education

Project Discussed at Meeting in New York Aims to Unite Leading Agencies in Program for Dissemination of Musical Culture

A national movement for the promotion of music has gained the support of prominent individuals and representatives of several groups in the music art and industry as was revealed at a meeting held in Steinway Hall, New York, on June 4, when a committee was appointed to explore the possibilities of national coördination of effort. Among those who attended were leaders in education, philanthropy and various departments of musical activity.

The movement aims to enlist the enthusiastic support of a score or more influential national organizations and probably thousands of individuals of prominence who are aware of the rôle which musical education should play in our national life.

Prominently identified with the movement is Hermann Irion, long associated with the firm of Steinway & Sons.

Chamber of Musical Art Proposed

Mr. Irion, addressing the meeting, stated his faith in the desirability of an effort to bring about closer relations between the agencies now active in the presentation of music. He paid tribute to the activities of a number of leading organizations whose representatives were present. He said in part:

"If these forces are led into channels that will produce among the great multitudes of our country a greater appreciation not only of what is entertaining in music but also what is more beautiful, inspiring and elevating in this, the most noble of the fine arts of our civilization, much will have been accomplished.

"For this reason I have confined this meeting to you, the leaders in the educational field, and to you, the officers and directors of the many influential associations whose aim and purpose it is to raise and cultivate the educational standards and the social welware of our country. I am hopeful that through whatever deliberations and discussions you may hold here today some definite and concrete action may be taken that will produce a far greater and more understanding number, not only of listeners to good music but participants in the making of such music."

He expressed the hope that the meeting might lay the foundation for a central bureau, a Chamber of Musical Art, an exchange for the centralization and dissemination of creative ideas upon the more intense cultivation of music and the power for a fuller life that lies in it.

In the discussion that followed, ways and means were sought for bringing closer relations in the music field. Many representatives of organizations outlined briefly the activities of their particular group. Contributions to the discussion were made by Lee F. Hanmer of the Russell Sage Foundation, who proposed the formation of a National Music Council including in its membership representatives of all organizations having a musical department; Mrs. Elmer J. Ottaway, vice-president and former president of the National Federation of Music Clubs; Dr. Augustus D. Zanzig and T. E. Rivers, of the National Recreation Association; George T. Gartlan, director of music in the New York Public Schools; Percy Rector Stephens of the American Academy of Teachers of Singing; William Braid White, acoustical engineer, and Prof. Osbourne McConathy of the Music Educators National Conference.

Resolution Adopted

Prof. McConathy proposed the following resolution, which was unanimously adopted by the meeting:

RESOLVED, That it is the sense of this meeting that mutual understanding and sympathetic interest is highly desirable between the organizations and individuals engaged in advancing music in the United States.

To this end, the Chairman of this meeting is directed, within thirty days, to appoint a committee of representatives of organizations and individuals, here present, of not less than five or more than nine members. The Chairman of this meeting shall be Chairman of the Committee.

The duties of this Committee shall be as follows:

1. To gather from the organizations in the United States engaged in whole or in part in advancing music in this country, statements of their purposes, aims, objectives, goals, and procedures for their activities in the interest of music;

2. To reduce these statements, as far as possible, to common terms in order to show clearly the similarities and differences which they contain;

3. To distribute to the various organizations and individuals, copies of their findings, without recommendations, in order that there may be general enlightenment regarding the nature and extent of activities for advancing music throughout the country;

4. To call a meeting within a reasonable time after the above report has been distributed, similar to the present one, of representatives of various organizations and interested individuals for the purpose of discussing the advisability of any forms of coöperative effort or reduction of overlapping of effort, or interchange of information between organizations which the report of the Committee may have shown to be desirable.

Acting under the authorization of the resolution, Mr. Irion announced after the meeting his appointment of the following Committee:

Dr. George H. Gartlan, Osbourne McConathy, Lee F. Hanmer, T. E. Rivers, Mrs. Elmer J. Ottaway, Mrs. Harold V. Milligan. By the terms of the resolution adopted Mr. Irion is Chairman of this Committee.

At the request of Mr. Irion, Delbert L. Loomis acted as secretary of the meeting. The list of those present at the meeting includes the following, with the organizations which they represent:

American Academy of Teachers of Singing, and New York Singing Teachers Association, Percy Rector Stephens; Camp Fire Girls, Inc., Miss C. Frances Loomis; Child Study Association of America, Inc., Mrs. Henry G. Rau; Director of Music, Public Schools, New York, George H. Gartlan; Girl Scouts, Inc., Miss Janet E. Tobitt; Juilliard Musical Foundation, Dr. John Erskine; Music Educators National Conference, Prof. Osbourne McConathy; Music Education League, Miss Isabel Lowdon; National Bureau for the Advancement of Music, C. M. Tremaine; National Federation of Music Clubs, Mrs. Elmer James Ottaway and Mrs. E. H. Cahill; National Recreation Association, Dr. Augustus D. Zanzig and T. E. Rivers; Russell Sage Foundation, Lee F. Hanmer and Dr. Wm. Van de Wall; National Music League, Mrs. Harold V. Milligan; Musicians Emergency Fund, Mrs. Yolanda Mero-Irion; National Council of Women, Miss Ella Landin Levin; Dr. William Braid White, acoustical engineer, American Steel & Wire Co.; National Association of Music Merchants, Delbert L. Loomis; Dr. Sigmund Spaeth; National Music Week Committee, Kenneth S. Clark; Musical Digest, Miss Ruth Scott Byrne; Musical America, A. Walter Kramer; Musical Courier, F. W. Riesberg; W. W. Clark, formerly Victor Talking Machine Co.; National Association of American Composers and Conductors, Mrs. Dean Gray Edwards; and National Y. W. C. A. (Music Dept.), Miss Elizabeth Lawson.

Ethel and Otto Luening in Pasadena, Cal.

Pasadena, Cal.—Ethel Luening, coloratura soprano, and Otto Luening, flutist and composer, gave a program here recently for the Shakespeare Club. Mrs. Luening was at the piano for her husband's flute numbers, as well as for her own singing, with Mr. Luening providing flute obbligato. He took his place at the piano for Schubert, Brahms, Kramer, and Johann Strauss numbers, all of which served to display the vocal brilliance and skill of the soprano, as well as Mr. Luening's sterling piano art. Mrs. Luening replaced him at the keyboard when she sang the Nightingale scene from Handel's Il Penseroso and other numbers, negotiating both vocal and instrumental intricacies with surety and effectiveness. Her offerings also included an aria from Mr. Luening's opera Evangeline, German lieder and folk songs. Mr. Luening's gifts as a flutist (he played this instrument under Nikisch at an early age) were strikingly revealed in the Mozart andante for flute. The audience showed their delight in the two versatile artists by hearty applause. M.

Alton Jones to Teach at Juilliard and Columbia Summer Schools

Alton Jones, American pianist, will teach at the Juilliard Summer School and the Columbia University summer session which begins July 9. Under Mr. Jones' plan of study, each student receives two half-hour lessons weekly as well as the opportunity of hearing the lessons of three other members of his group. Thus each student, though he has individual assignments and lessons, is observed by three students, whose lessons he also hears daily. Each Wednesday Mr. Jones will lecture on various phases of technic, interpretation, teaching, memorizing and public performance.

During the summer, Mr. Jones is to present several professional pupils in recital, and will be heard in a solo recital at the Juilliard School concert hall on July 31 and at the McMillen Theatre (Columbia University), August 6.

ARTHUR WARWICK,

teacher of piano, remains at his New York studio until August 1. A series of recitals which Mr. Warwick presented at Horace Mann School, New York, was concluded on May 17. Many of these were given by guest artists. Mr. Warwick was heard in a program on May 31 in Sparta, N. J., featuring Beethoven and Debussy. His pupil, Miriam Conley, appeared at the Westchester Woman's Club in Mount Vernon, N. Y. Both Miss Conley and another Warwick student, Christine Kirangelos, were among the guest artists who gave recitals in the Horace Mann series.

London's Season Ends Brilliantly

(*Continued from page 7*)

From the sublime to the ridiculous is often but a step. When the ridiculous is represented by Podrecca's Piccoli, it is a very small one. They are here for the first time in nearly a decade and dispensing 100% delight to nine audiences a week. Musicians should be obliged to see them once a year, as a prophylactic against swelled head. The rotary prima donna, the eccentric pianist and the hip-wiggling danseuse are all but flesh, and no mistake. Now we also have the Hollywood stars added to this divine company and when Podrecca's wooden dolls perform Rossini's Barber it is difficult to work up patriotic fervor about an opera house.

Finland Sends its Orchestra

Public concerts have come to an end at last, giving way to sports contests and the Aldershot Tattoo (where this year, by sheer irony, scenes from Tannhäuser are performed by soldiers accompanied by massed bands!)

An event altogether unusual was the visit of the Finnish National Orchestra (or Helsingfors Municipal Orchestra) directed by Georg Schnéevoigt, which came here under high official patronage. The programs of the four concerts consisted predominantly of the works of Sibelius, with a sprinkling of other Finnish composers, and a short piece each by Elgar and Purcell, by way of courtesy. All of Sibelius' symphonies except Nos. 3 and 5 were heard in what must be accepted as the authentic reading, and it must be said that they added nothing to one's conception of this composer, revealed no hidden mysteries. To play Sibelius in England is to preach to the converted and the response was accordingly enthusiastic.

The playing of the orchestra, however, was a surprise. It is qualitatively on a par with most of the better European ensembles, and its discipline and flexibility are exemplary. Dr. Schnéevoigt has complete command of it and confirmed the good impression he made here some years ago.

The programs also comprised a number of smaller works by Sibelius, and others by Palmgren, Kuula, Klami, Merikanto and Ranta. None of them reached the stature of Sibelius, but several were decidedly interesting and agreeable. Mme. Sigrid Schnéevoigt played Palmgren's concerto, The River, and Mme. Helmi Liukkonen sang Sibelius' Luonnotar with orchestra.

Eminent Songbirds

Gigli, Chaliapin and Pons have all come and gone, after gathering the plaudits of their respective fans. Gigli filled the Albert Hall on a Tuesday night (which is going some) and scored a success that is bringing him back for a supplementary appearance at the Queen's. Chaliapin, the old campaigner, appeared at the Queen's Hall and sang selections from his book of songs, announcing every number (by number) and the intermission ("ten minutes for a smok' "), too. The audience went as wild as ever. Lily Pons' first appearance at the Albert Hall, already chronicled in these columns, was a popular success of large dimensions. The petite soprano departed for Paris, having won a new and enthralled public.

Ruzena Herlinger, the Czech soprano, gave a lieder recital with a program refreshingly different. After Mozart and Beethoven (three songs, equal to Schubert), Brahms and Dvorak (in the original) she gave first performances of remarkably interesting songs by Webern, Paul A. Pisk (who accompanied her), Novak and Jirak, finishing with a group of rarely heard Mahler songs. She has a voice of superlative beauty and highly cultivated, while her phrasing and expression bespeak high musicality and taste.

Pianists Four

Four pianists, Horowitz, Moiseiwitsch, Isidor Achron and Harriet Cohen, have dispensed their wares. Horowitz, playing Bach (via Busoni), Liszt and Chopin was in better form than ever I have heard. Even the 32 variations of Beethoven satisfied the fastidious. The Liszt B-minor sonata was superb. Moiseiwitsch has given four recitals on Saturday afternoons—a bad hour in these cloudless days—and yet drew a goodly lot of the faithful. His Chopin is best. Isidor Achron in his debut as a soloist made a most favorable impression. He too excels in non-German romantic repertoire, and his Liszt (Sonetto del Petrarca and Mephisto waltz) left nothing to be desired in the way of brilliance and dash.

Harriet Cohen at her recent recital sponsored a new sonata by Bax (No. 4). It is almost orchestral in its demands, abounds in harmonic emplications and coloristic effects. Miss Cohen is the authentic interpreter of this music, but she played some other novelties by Turina and Bloch no less brilliantly.

Fritz Kreisler and Erica Morini were the only "big" violinists to be heard of late. Kreisler played at an Elgar Memorial Concert, which gave his admirers a chance to hear him with orchestra for a change (Beethoven and Elgar concertos). Morini played a Mozart concerto with piano in the Queen's Hall, which would be an unforgivable sin had she played less beautifully; and for the rest gave a display of tone and bravura such as probably no other woman player can equal today.

Argentina has come to town in weather that suggests diving rather than dancing. She filled the Aldwych Theatre to the last seat for four consecutive performances. She is the marvel of her craft, the embodiment of rhythm and the glory of mobile form. A triumph.

Finally there is the dramatic production of Hiawatha at the Albert Hall, with Albert Coates in command. This has been discussed in previous years; this year its perennial success has forced a repetition in the heat of summer. Albert Coates was also heard at the head of the B. B. C. Orchestra in a program of Russian music from Glinka to Stravinsky, which was broadcast and gave much pleasure to the fans. César Saerchinger.

IF you are looking for colorful songs you will do well to consider these

SONGS OF THE AMERICAN FRONTIER

O Bury Me Not on the Lone Prairie ..... *Guion*
Low ..... .50

Rounded Up in Glory ..... *Fox*
High. Medium. Low ..... @ .50
Mixed Voices. Unacc. ..... .15
Mixed Voices with Bar.
Solo. Acc. ..... .20
Male Chorus (TTBB). Acc. ..... .20

Come All Ye Jolly Cowboys ..... *Fox*
High. Low ..... @ .50

Sweetgrass Range ..... *Warren*
High. Low ..... @ .50

Greer County ..... *Fox*
High. Low ..... @ .50

The Old Chisholm Trail ..... *Fox*
High. Low ..... @ .50

The Texas Cowboy's Last Song ..... *Fox*
High. Low ..... @ .50

"Old Paint" ..... *Fox*
High. Medium. Low ..... @ .50
Male Chorus (TTBB) ..... .15

When the Work's All Done This Fall ..... *Guion*
Low ..... .75

Sam Bass ..... *Fox*
Medium. Low ..... @ .50

A Prisoner for Life ..... *Fox*
High. Low ..... @ .50

Jesse James ..... *Fox*
High. Medium ..... @ .50

Songs of the Gold Miners
A collection of 20 songs by and about the 49ers. By Sterling Sherwin and Louis Katzman ..... .50

Your Dealer, or

Carl Fischer, Inc.
COOPER SQUARE, NEW YORK
BOSTON: 252 TREMONT ST.
KIMBALL HALL: CHICAGO

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris)
.....Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone, Harrison 4110.

BOSTON AND NEW ENGLAND HEADQUARTERS—MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1057. Cable address: Musicurier, London.

BERLIN, GERMANY—FRANK PATTERSON, Charlottenbrunner Str. 42-A, Berlin-Grunewald.

PARIS, FRANCE—IRVING SCHWERKE, 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, 1 Blumendorferstrasse 12. Telephone V 44-0-22.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 64-249.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kioques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1889, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JULY 14, 1934 No. 2826

A mother in Ontario, Can., gave simultaneous birth to five babies. How about the slow movement from Schumann's quintet as a proper cradle song?

—o—

New York theatres are asking for liquor licenses. If concerts do the same, and get them, it will be obligatory for conductors, soloists, and chamber music groups to return to the old custom of pausing between movements.

—o—

Frederick Delius

In the death of Frederick Delius, Britain loses its third eminent composer within the space of a few months. To the list of unhappy demises depriving the United Kingdom of some of its fairest talents in music, which includes the eminent name of Elgar and the worthy one of Gustav Holst, must now be added that of the gentle poet and seer of Fontainebleau Forest, who even in his last days of blindness and paralysis was reported to be dictating a new composition through his secretary.

Delius is difficult to catalogue, for like many another rare spirit he was largely self-taught. Abundantly gifted with delicate insight and puissant imagination, until late in life he was little burdened with that academic armor which enables lesser men to make a brave showing in the professional world. If his technical achievements were not those of many accomplished younger figures in music, his long and lonely life of toil yielded a more precious harvest. Like his countryman Blake, he evolved his sensitive style from within, and this without the benefit of diplomas, honors or governmental recognition such as hemmed the paths of many of the Victorian musicians of renown. It was only shortly before his death that the triumphal Delius Festival acclaimed the invalid now helpless in his chair, and academic and other distinctions were showered upon a frail and bent old man.

One likes to think of Delius as a poet, for he was rightly such. Merely to glance over the titles of his works is to be convinced that his was always the search for beauty in its more intimate and thrilling aspects. Those who know only his Summer Night on the River and On Hearing the First Cuckoo in Spring must have caught in the muted polyphony of these orchestral works the same kind of woodnote wild that Wagner recaptured in his Waldweben. But there were other sides to Delius' genius, a more robust and aspiring kind of beauty, which linked him close in spirit to the lusty Whitman, singing of mountain peaks and human brotherhood.

It is our belief that, as the output of twentieth century composers is winnowed by time, Delius' contribution, though small (perhaps even narrow in its gamut), will stand forth as more precious than that of many a more prolific and ambitious writer. It is largely composed of fine and pure metal, though there are possibly some elements that were not fused by the concentrated fire of his personality. Not a great master, not a path-breaker in the technic of composition (he was indebted to the German classics, to the French impressionists, even to the Scandinavians for influences in his style), Delius was that rare thing in music, a noble and sensitive spirit. His place is disputed today and ranges from the grandiloquent prophecies of a Beecham and a Grainger that he will outrank all but the masters to estimates that hardly do justice to his unique place.

That commercial Yorkshire could have produced this passionate, brooding poet is an enigma, but certainly his place as a representative of England is clear. Not a nationalist, not a drum-beater for empire, his solitary, piercing note will probably be heard long after figures weaned and approved by academic standards will have been forgotten except as examples of a period. In Delius burned the fire of Shelley and Keats; he belonged to their company, even though his eloquence was at times hidden under the imperfections of his speech.

—o—

Schönberg and the "New Harmony"

Great is dissonance, and Arnold Schönberg is its prophet. The Austrian iconoclast, now domiciled in America, where his residence undoubtedly gives impetus and prestige to modern trends in composition, has recently discussed some of the newer conceptions of musical relationships in an article, Problems of Harmony, published in Modern Music (New York). This discussion, revised from a lecture presented during his professorship at the Berlin Akademie der Künste, contains much provocative and acute analysis.

He begins by stating that "the material of music offers inexhaustible possibilities; but every new possibility in turn demands a new kind of treatment, because it presents new problems or at any rate demands a new solution of the old ones." Since an idea in music "consists principally in the relation of tones to one another" and since "every relationship that has been used too often . . . ceases to have power to convey a thought worthy of expression," it is obligatory for the composer who desires a fresh and "new" expression "to invent new things, to present new tone relations . . . and to work out their consequences." In connection with this argument, it is well to remember that a great composer need not necessarily create entirely new material.

In his discussion of harmonic relationships, he lays down the fundamental axiom that "every tone is a compound sound, consisting of a fundamental tone (the strongest sounding one) and a series of overtones. . . . All musical phenomena can be referred to the overtone series, so that all things appear to be the application of the more simple and more complex relationships of this series."

So far this is undoubtedly a wholly convincing statement. Debussy, Scriabin and others, not excluding Bach, have established sound and lasting musical structures by exploiting new combinations of tones and overtones. How far this experimentation may proceed without destroying all sense of relationship as perceived by the ear is another matter.

Schönberg, however, argues that the quality of tonality, as we understand it, is not indispensable to music, that even Bach at times flouted it. He asserts that in some of the older church modes there was no strict relationship of all tones to one common key note as in orthodox music, that the tones of our major scale could be referred to different fundamentals from those predicated by our idea of these things; and that "we arrived at our present-day tonality by a very round-about process." The ear perceives more easily the major scale, since that is the simplest relationship of tones, but it may be conditioned (and in musical history has in fact grown accustomed) to progressively more subtle relationships. Therefore, his system as is well known, bases itself on a free combination of the twelve tones which he regards as a fundamental scale.

As to replacing the "unifying and articulating" function which tonality performs in a composition, he finds that the development of themes, the purely formal elaborations, repetitions and restatements of material may be arranged in atonal music to achieve the same end. Here we see clearly that Schönberg's music (so far as form is concerned) is not revolutionary, that it takes its stand on the foundation of classic forms, and that it is only his tone-relationships that are new and strange.

As to the æsthetic basis on which his music must be judged, he says, "The criterion for the acceptance or rejection of dissonances is not that of their beauty, but rather only their perceptibility." Here the crux of the matter is again reached—the fact that though no tonal relationships may be inherent in the "nature" of music, since these vary in different periods and climes, the constitution or habituation of the ear are definite realities which must be considered.

Schönberg is sanguine. "Experience teaches us that the understanding of the listener is an unstable quantity; it is not permanently fixed. . . . It gradually accommodates itself to the demands made on it by the development of art. How otherwise would it have been possible, in scarcely more than sixty years, to follow the leaps and bounds of musical development that have led us from Wagner through Mahler, Reger, Strauss and Debussy to the harmony of today?" The "leaps," however, have occurred mainly in the post-Debussyan period, or rather the process has been cumulative. The question that remains after any amount of brilliant exegesis is whether these headlong hurdles have taken music forward or off its path.

—o—

Radio "Discovers" Good Music

The radio music programs of the last winter in a few cases marked a somewhat higher trend than formerly. Now there are stirrings afoot for more experimentation with that mistrusted medium, art music. An announcement from NBC states that "plans are being made to put on the air, beginning in October, four one-hour programs each week of the finest intimate concert compositions. . . . The best available soloists, trios, quartets and octets are now being engaged to perform chamber music, Lieder and art songs, and other notable works by classical and modern masters which have not found a place in radio programs.

"The NBC music library, . . . already has in its collection a large number of these works, and during the coming months the catalogue of this type of music will be enlarged to include numerous additional compositions of real musical merit, whether printed or *in manuscript*." (Our italics: composers, please note.)

The sensational part of the bulletin is that which outlines nothing less than a complete conversion of the radio powers in the matter of good music. The statement says:

"During the past winter, NBC has been quietly conducting a thorough investigation of audience preferences in music. The program and sales staffs at NBC-owned and affiliated stations in New York, Chicago, San Francisco, Boston, Pittsburgh, Cleveland and other large cities throughout the country have interviewed thousands of people in all walks of life, studied audience mail, and in other ways have developed the fact that musical taste in America, possibly influenced by the great increase in leisure time, is beginning a new era in which the higher forms of music will receive preferred consideration.

"This research was climaxed recently by a trip which John F. Royal, NBC vice-president in charge of programs, made to thirty-one cities in twenty-two states, during which he obtained the frank opinions on this subject from station executives, business men, club women, office workers and representative people in many lines of activity. These conversations gave the final confirmation to the intensive investigation during the past eight months and led directly to the announcement of the new series of musical programs for the coming winter."

It is too bad that the executives of the air lanes had to travel so far and engage in such strenuous conferences in order to discover a simple truth that might have been ascertained in half an hour much nearer home. However, the decision is one which will cause many musicians to toss up their hats in glee. Both to listeners and artists many new opportunities should be offered by this laudable innovation.

—o—

Going, Going, Gone!

"Sold for a song" has acquired a new respectability since Rosa Ponselle auctioned off two encores for $500 apiece recently, in aid of the Pittsburgh, Pa., Symphony Orchestra's fund.

Just before singing an encore, the diva asked her audience. "Who will buy this song?" Albert C. Lehman, a Pittsburgh business man, answered, "I will— for five hundred dollars." He was rewarded with the tantalizing strains of Griselle's The Cuckoo Clock.

"Who'll buy the next one?" came Miss Ponselle's cheerful invitation. "I will— for another five hundred," was the response of Charles J. Rosenbarter, another enthusiast.

"Sold for a song," retorted the irrepressible Rosa, and rewarded him with Farley's The Night Wind, another Schirmer publication.

VARIATIONS

By Leonard Liebling

In the ceaseless ebb and flow of musical fashions, two-piano playing is having a renewed and strong return to popular favor, both with players and the public.

Bach was the first of the composers to write original music for more than one piano. Then followed Mozart, Schubert, Schumann, Chopin, Liszt, Brahms, and a host of lesser masters. Arrangements, adaptations, and transcriptions helped to build up a literature which was never large but has grown appreciably of late years to satisfy the new demand for increase of two-piano repertoire.

That form of keyboard ensemble flourished most widely in the second half of the nineteenth century and for a long while its best known exponents were the Hungarian brothers, Willi and Louis Thern, who toured Europe triumphantly and everywhere took the public and the critics by storm.

With the advent of the Liszt pupils and the glorification of the solo recital pianists, the interest in ensemble playing fell off considerably. Perhaps the sparseness of its repertoire was also largely to blame.

Early in this century two American girls, the Sutro sisters, devoted themselves to coupled keyboard performances and both because of superior art and many new works composed especially for them, won wide successes in Europe and America over a period of years. The Sutros were followed by Maier and Pattison who built up a brilliant reputation in this country and are still in demand on the concert platform. Of recent seasons, with the concert stage suffering depressionally, radio developed a number of excellent two-piano concert teams, of which the outstanding representatives are Brodsky and Triggs; Andersen and Scionti; Fray and Braggiotti; Hall and Gruen; the Lhevinnes, and (appearing occasionally) Gabrilowitsch and Bauer, and Chasins and Kaufmann.

The repertoire has been increased materially, and it is good to see many American composers among those who are adding constantly to the list of useful examples.

Two-piano playing of the best kind is a high form of art and its present renaissance seems likely to last a long time.

Old musical New Yorkers will tell you that one of their most cherished memories dates back to the time when Moriz Rosenthal and Rafael Joseffy joined their talents in several phenomenal two-piano recitals given in Manhattan and Brooklyn.

* * *

Sixty million persons attended moving pictures in America during 1933. Concert managers are slow to learn. Why not a story film and newsreel before or after the musical program or to fill out the intermissions?

* * *

The neighborhood around the Metropolitan Opera House is packed with garment manufacturing establishments. At the lunch hour hundreds of the workers crowd Thirty-ninth Street and make access difficult to the stage door of the lyrical temple. Not long ago Siegfried O'Houlihan and Brünnhilde Jones were passing that entrance, and she said: "I wonder what all those tailors are here for?" "To cut the Wagner operas," answered Mr. O'Houlihan, who is an impious and unfunny jokester.

* * *

Well, in these days of musical uncertainty at least one great point has been settled, and for its clearing up fervent gratitude must go to the New York World-Telegram of May 31. That paper bulletins the attached epochal information:

Signor Arturo Toscanini, the famous orchestra conductor, for example, orders veal scallopini with spinach several times a week when he is in town. Like other Italians, he likes his veal flavored with wine, as it has been served for generations at the tables of rich and poor in Italy.

If you would like to be a faithful imitation of Toscanini—culinary, not conductorial—have your portion of Veal Scallopini prepared as follows:

Cut a veal cutlet in two-inch squares, dip these in flour, fry them in butter until brown and season to taste with salt and pepper. In a saucepan heat two ounces of butter, a pinch of chevril and one-half cup of Madeira wine. Pour this over the veal. Serve with spinach that has been boiled ten minutes.

* * *

Arthur Bliss, English composer, cautions composers of our day to heed the advice of Mephistopheles to the student in the Urfaust:

"All theory, my dear young friend, is gray;
And green the golden tree of life."

Mr. Bliss also puts forth some further thoughts that must appeal to mature musicians but doubtless will irritate many of the fledgling creators:

I judge music to be of two kinds—music that is alive, and music that is dead. Music that is dead is all music that has no personality of its own but has borrowed the personality of some one else which is then watered down, diluted, and distributed wholesale. Dead music is music that is not inevitable, but which meanders along uncertain which way to go, like sheep in a lane. Dead music is all music that proceeds primarily from a cold unemotional act of conscious will or duty.

Living music is the reverse. It is the product of a distinctly rounded and definite personality, goes straight to its mark without deviating on the way and is actuated by a spontaneous emotion.

I believe that the foundation of all music is emotion, and that without the capacity for deep and subtle emotion a composer employs only half the resources of his medium. I believe that this emotion should be called into being by the sudden awareness of actual beauty seen, or by the vision of beauty vividly apprehended. I believe that the emotion resulting from apprehended beauty should be solidified and fixed by presenting it in a form absolutely fitting to it, and to it alone. If I were to define my musical goal, it would be to try for an emotion truly and clearly felt, and caught forever in a formal perfection.

How easy to formulate, and how impossible of achievement, except for the very few!

To feel an emotion deeply is difficult enough; but to separate it clearly from its surroundings and associations, so that it can be handled and presented, is very hard.

* * *

Many a composer fancying he was drawing from the well of inspiration merely emptied an inkwell.

* * *

The Board of Education of the City of New York is buying forty-nine new upright and seventeen baby grand pianos for the public schools. If the B. of E. follows up by asking the children not to stick chewing gum between the keys, not to jump on the wires, not to imprison cats in the case, and not to play Chopsticks with their fists, all will be well and the musical culture of Young America may go on peacefully and profitably.

* * *

Walter Damrosch plans to give lecture-recitals next season on the Ring of the Nibelung by Wagner. No one better able to elucidate the subject, but I defy him to tell us why Alberich, waterproof when he sported and sang along the bed of the Rhine, failed to transmit those amphibian talents to his son Hagen, drowned in the same river when the mermaids dragged him to its bottom.

* * *

Classical music, according to the New York Evening Journal, is "the kind a feller can't whistle." Nonsense. There's nothing more classical than the Beethoven violin concerto, his fifth symphony, or the Meistersinger overture. The opening themes of all three are easier to whistle than most jazz tunes. Try it and see, fellers.

* * *

M. B. H. is on hand with a useful screed. He writes: "I read a set of rules not long ago for dramatic critics, and I think that the same guides might apply to musical reviewers. At any rate, I shall give my paraphrase, and here goes:

"A music critic should have a judicial attitude and see both the good and the bad in a work or a performance.

"He should take into consideration not only the taste of the average concertgoer but also his own more highly developed taste for the better things in music.

"He should not defend or attack, but merely give opinions.

"He should not abuse, deride or ridicule.

"He should not try to be clever or entertaining at the expense of truth.

"He should be calm, judicial, and sincere.

"He should be constructive when circumstances permit, and not any more destructive than absolutely necessary.

"He should tell the truth as he sees and hears it. No critic can do more than that."

* * *

It is always a salutary process to have one's cocksureness exposed as fallible. F. H. C., who runs the Pen Scratches department of the Pacific Coast Musician trains this revealing searchlight in his column of June 2:

Leonard Liebling in his exceedingly entertaining Variations, in the current issue of Musical Courier, speaks of "one of the early popes" commenting on the dryness of church music and asking, "Why should the devil have all the good tunes?" But Luther was a long way from being a pope.

Is it possible, however, that perhaps both F. H. C. and L. L. might be wrong? In my treasured tome, Familiar Quotations, by Bartlett, there is a passage as follows: "Why should the Devil have all the good tunes?" ("Rowland Hill, 1744-1833.")

Hoyt's 1350-page New Cyclopedia of Practical Quotations is even more explicit: "Why should the devil have all the good tunes?—Rowland Hill, *Sermons*. In his biography by E. W. Broome. P. 93."

* * *

The new element, No. 93, just discovered by science, is announced as a possibility for "making the world younger." In that event, Wagners of the future might well tremble at the prospect of being misunderstood; and Bachs and Mozarts at the thought of resting in unknown graves. And would we have to thrill anew at Lucia and La Favorita, and fight all over again the war between Absolute and Program Music?

* * *

Mario dell' Elmo, a young Italian composer, suggests that music be used as the international language.—News Item.

The idea is an excellent one, and I, being an indifferent linguist, am using it to advantage during my present European touring.

I carry a small harmonica and it has helped me wonderfully in ordering my meals at some of these foreign restaurants. Only the other day I secured speedy service and an excellent meal from a waiter who understood me instantly when I played Schubert's The Trout and the Sheep episode from Strauss' Don Quixote; however, following the latter with a fragment of Chopsticks to show exactly which part of the animal I desired.

On another occasion I wished to scold an insolent hotel porter and being unfamiliar with any term of opprobrium in his language, I whipped out my faithful harmonica and performed the theme of the Abscheulicher aria from Beethoven's Fidelio. The porter bowed his head in shame.

On a railroad trip the soft-coal engine was filling the compartment with cinders and soot, which blew in through the open window but did not seem to disturb my travelling companions, who were strangers to me. I pointed to the window but no one understood me until I sounded the tune of Smoke Gets in Your Eyes. At once every head nodded assent, a polite gentleman arose and closed the window.

A Jugoslavian travel bureau agent who spoke none of my languages merely shrugged his shoulders when I tried to tell him that I wished to go to Italy. I whistled Knowest Thou the Land Where the Citron Blooms, and his eyes lighted up comprehendingly. He replied with a hummed snatch of Honegger's Pacific 231 and a few measures of Weber's aria, Ocean, Thou Mighty Monster. I knew that he was asking whether I preferred to go by rail or boat. An my intention was to use an aeroplane, I countered with Henselt's If I Were a Bird, and in a jiffy I had my accommodations.

In Naples, when it came time for me to check out of my hotel, I gave notice with a bit of Addio, mio Napoli, and intoned my forwarding address—Godowsky's Old Vienna. Some Nazis in Salzburg, who questioned me with the opening phrase of Kol Nidrei, got my instant and cautious reply of Onward, Christian Soldiers; and when they continued their inquisition with a motif from Quo Vadis (fortunately I had heard that opera many years ago) they at once got the reply, Rock of Ages, indicating Gibraltar as my destination. In Dubrovnik I easily bought a mechanical lighter through a partial performance of Wagner's Magic Fire; and the chambermaid at the Fiume hotel understood sympathetically, through the medium of The Song of the Flea, why I had used the couch instead of the bed.

Of course, the musical language may also get one into trouble, as in the case of a friend whom I enlightened. He told me later that when he was in Athens and trying to instruct a taxi driver to take him to the Acropolis, an old lady belonging to a distinguished family of the city happened to be passing. As my friend whistled his request to the driver, the old lady stopped in fury, called a policeman and had my friend arrested. "What did you whistle?" I asked. "Beethoven's Ruin of Athens," he replied. . . .

Speaking for myself, however, Signor dell' Elmo's novel plan for a tonal Volapük has my full approval. It certainly aided me through many disturbing and even dangerous moments along the highways and byways of Europe.

* * *

"Rabbi Schmidt" obliges with the attached:

"I read that twenty Hebrews will sing minor rôles in the forthcoming Bayreuth performances. My poetical vein induces me to apostrophize—

"All hail to fair and brave Bayreuth
Whose casts are full of *unsere Leut*."

Frederick Delius Dies In French Retreat

English Composer, Blind and Victim of Paralysis, Passes at Age of Seventy-two—Ranked as Leading Figure and Individual Genius in Modern British Music

PARIS.—Frederick Delius, eminent English composer, died on June 10 at his home in Grez-sur-Loing, near Fontainebleau, where he had resided for thirty-seven years. He was seventy-two years old, and had been blind and a helpless victim of paralysis since 1925. His wife, the former Jelka Rosen, a painter, was brought from a hospital where she had undergone an operation recently, to be at his bedside when he died. Delius, whose fame had grown in recent decades, ranked as one of England's rarest musical figures.

Born in Bradford, England, of Prussian parentage on January 29, 1863, the son of Julius and Elise Kronig Delius, he was educated in the Bradford Grammar School and at International College, Spring Grove, Isleworth. Early destined for a business career, he rebelled from paternal influence, and refused to become a wool dealer, travelled on the Continent and in Scandinavia in early youth, and at 22 went to America where he acted as overseer of an orange plantation in Florida. He lived in solitude attempting to master composition, and had counterpoint lessons from Thomas F. Ward, an American organist, later establishing himself as a teacher of piano and harmony in Danville, S. C. He returned to Europe and studied with Jadassohn and Reinecke at the Leipsic Conservatory, 1886-1888. The following year he visited Norway where he was influenced by Grieg and Sinding, then took up residence for six years in Paris, where he married. Freed of dependence on his father by an annuity from an uncle, he produced in 1892 his first work to be heard in public, a Legende for violin and orchestra and a year later a fantasia overture, Over the Hills and Far Away, which portrays the moors of his native Yorkshire. In 1897 he took up residence in the Forest of Fontainebleau.

A Poetic Tone Painter

Delius was always a more or less solitary figure. His music was associated with no school, and is not to be classed with national productions. He was a Romantic impressionist of individual genius. His worth as one of the most sensitive and poetic figures in modern music came to be slowly recognized as he successively issued the works which are now held in high esteem, especially in his native country. These included Appalachia, a tone poem for orchestra with final chorus based on folk material from his American sojourn (1903), A Mass of Life, after Nietzsche's Thus Spake Zarathustra, for soloists, chorus and orchestra (1905), Brigg Fair and a Dance Rhapsody, both for orchestra (the latter heard at the Hereford Festival in 1909), The Song of the High Hills for orchestra and chorus (1911), the two popular tone poems for small orchestra, On Hearing the First Cuckoo in Spring and Summer Night on the River, by which he is best known in America; North Country Sketches for orchestra; a piano concerto in C minor (1897); Sea Drift, based on a poem by Walt Whitman, for baritone soloist, chorus and orchestra; the Songs of Sunset, for chorus; Arabesk, for soprano, baritone, chorus and orchestra (1912), a Requiem, and violin and cello concerti, as well as songs and a string quartet (1916). Other works were Paris, Sur les Cimes, Life's Dance, Eventyr, A Song before Sunrise, for orchestra and choral pieces.

Works for Stage

Delius' music for the stage is comparatively little known, the most familiar probably being his short opera, A Village Romeo and Juliet, based on a novel by Keller. This was heard in Berlin in 1907, and in London in 1909, and the intermezzo, A Walk to the Paradise Garden, is frequently played on orchestral programs. His lyric dramas Irmelin, The Magic Fountain, Margot la Rouge and Koango remained in MS., though the last was given in Elberfeld in 1896-7. He had published Fennimore and Gerda, a drama based on Jacobsen's Niels Lyhne. He had also done incidental music for plays, including that for Hassan, the successful Oriental drama by Flecker.

During the war, Delius' health suffered from the nervous strain of his proximity to the front and he had to flee from his woodland retreat, the result of his collapse being final paralysis. His fame in recent years has been largely owing to such champions as Sir Thomas Beecham, who sponsored a Delius Festival in London in 1929, consisting of six programs at which the composer, blind and in a wheel-chair, was an honored guest. In the same year he was made a Companion of Honor by his country and received an honorary Mus. D. from Oxford University.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

JULY

May 27—September 16	Oberammergau	Passion Play
July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 15—August 15 (ca.)	Nuremberg	Meistersinger Performances
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 24—August 5	Zoppot (Ger.)	Forest Opera
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (middle)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September (date to be announced)	Donaueschingen	Music Festival Week
September 2—4	Aachen (Aix-la-Chapelle)	Festival of International Bruckner Society
September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music
September 16—23	Cassel (Germany)	Spohr Festival
September 21—26	Cassel (Germany.)	Music in the Home Congress

OCTOBER

October 6—8	Bremen	Twenty-second German Bach Festival

OBITUARY

Alfred Bruneau

PARIS.—Alfred Bruneau, eminent French composer, best known for his naturalistic operas, died here after an operation on June 15. He was seventy-seven years of age.

Louis Charles Bonaventure Alfred Bruneau was born in Paris, March 3, 1857. He entered the Conservatoire in 1873, where as a pupil of Franchomme he won first prize in cello at nineteen, also studying under Savard and Massenet (composition). He won second prize in the Prix de Rome competition with a cantata, Geneviève de Paris. He also played cello in Pasdeloup's Orchestra, this conductor in 1884 presenting his Overture Heroique and choral symphony, Leda. He wrote songs, ballets, a Requiem Mass, symphonic poems and other concert music, but his chief work was done in the field of opera, where he embodied some Wagnerian principles without deserting the French tradition of musical drama. His earliest work in this form, Kérim, was given in 1887, but his first major successor was attained with Le Rêve, produced at the Opéra-Comique in 1891, and later at Covent Garden. This work as well as his L'Attaque du Moulin (Paris, 1893, New York, 1910), Messidor (1897), L'Ouragan (1901) and L'Enfant Roi (1905) were based on Zola stories. A strong friendship arose between the composer and writer, and the latter championed Bruneau's sympathetic stand in the Dreyfus affair. Later operas included Naïs Micoulin (Monte Carlo, 1907), Le Faute de l'Abbé Mouret (1907), Le Roi Candaule (1920) and Le Jardin de Paradis (1921). Bruneau was a professor at the Conservatoire in 1900, and succeeded Reyer as inspector general of music in the Ministry of Arts in 1909. He also conducted at the Opéra-Comique in 1903-4. He served as critic of Gil Blas, Le Figaro and Le Matin and wrote several books on music. Created a Chevalier of the Legion of Honor in 1895, he was promoted to Officer in 1904, and was made a commander of the order of St. Charles in 1907.

"Don't look so glum, John. You can't shirk culture just because it's summer."

W. A. Clark, Jr.

MISSOULA, MONT.—William Andrews Clark, Jr., son of the late William Andrews Clark, former United States Senator from Montana, died of heart disease on June 14 at his summer home on Salmon Lake. His age was fifty-seven.

Mr. Clark, a lawyer, financier, mine owner and philanthropist, was born at Deer Lodge, Mont., on March 29, 1877. He studied violin in America and abroad. He was graduated from the law school of the University of Virginia in 1899 and for seven years thereafter practiced in Montana. In 1905 he founded the Elm Orlu Mine at Butte, Mont., and in 1911 he built the Timber Butte Mill. After 1907 he devoted himself to the supervision of his varied possessions and to his philanthropies. In recent years he had been vice-president and a director of the United Verde Copper Company, of which his father had been president.

He married Miss Mabel Duffield Foster, of Butte, in 1901. Their son, William Andrews Clark, 3d, won the $1,000,000 premium which Senator Clark posted for his first grandson. Mrs. Clark died when the son was born and in 1907 Mr. Clark, Jr., married Miss Alice G. McManus, of Virginia City, Nev., who died a few years later. His son was his only child.

Mr. Clark's philanthropies were widely distributed. He founded the Los Angeles Philharmonic Orchestra in 1919 and up to the close of the 1933-34 season was its sole guarantor. In the course of these fifteen years he had contributed $3,000,000 to the cause of symphonic music. Six years ago the problem of orchestral support came up, shortly before Mr. Clark's second five-year pledge of $200,000 a season would have expired. This generous music-lover then proposed to head a public deficit guarantee list with $50,000, but his example found relatively slow response, so that Mr. Clark again stepped in as deficit patron.

In 1926 he presented to the University of California, Southern Branch, his house at Los Angeles and a large collection of books, the entire gift being valued at a sum between four and five million dollars. The gift included an astronomical laboratory. During the World War Mr. Clark made $2,000,000 in the stock market and turned all his profits over to the destitute Belgians. He gave a $350,000 law building to the University of Virginia and contributed the last item of debt on the Belleau Wood memorial on the French battlefield. He was one of the largest contributors to the fund for the erection of an American Legion building in Paris.

Mr. Clark was a member of the Montana and California state bar associations, of Phi Beta Kappa, Phi Delta Phi and Phi Kappa Psi fraternities, the California, University and Midwick clubs of Los Angeles, and the Lambs and the Racquet and Tennis Club of New York. B.

Dr. Gilbert Combs

PHILADELPHIA.—Dr. Gilbert Raynolds Combs, musician, founder and director of the Combs Conservatory of Music in this city, died on June 14 at his home in Mount Airy. He was seventy-one years of age. His death was the result of injuries received in an automobile accident two weeks ago.

Dr. Combs was well known as an organist, pianist and cellist as well as for his orchestral and choral conducting. He had a nationwide reputation as a teacher and had held office in a number of national musical organizations, having been a founder and former president of the Sinfonia national musical fraternity. For several years he was president of the Musical Fund Society here.

Born in this city on January 5, 1863, Dr. Combs came of a family of musicians. His father, Robert Lorton Combs, was a distinguished pianist and composer and his mother sang in many churches. He founded the Broad Street Conservatory, which later bore his name, in 1885, and at that time was regarded as the youngest director of a large conservatory in the United States.

Dr. Combs is survived by his widow, Rose Wrigley Combs, whom he married in 1886. He had been active in fraternal affairs, having been an honorary member of the Supreme Council, Thirty-third Degree, of the Scottish Rite of the Northern Masonic jurisdiction. He was a member of the Union League, Acacia, Musical Art and Manufacturers and Bankers clubs. M.

Michael Cores

Michael Cores, assistant solo viola player of the New York Philharmonic-Symphony Society, who gave up a law career in Moscow to study music, died on June 12 at Mount Sinai Hospital after a long illness. In the summer concerts at the Lewisohn Stadium Mr. Cores was first solo viola of the orchestra. He was born at Kiev, Russia, in 1885, and attended the University of Moscow, where he studied law. Following his graduation he practiced in Moscow, but during the next eight years he was obtaining a musical education in his spare time at the Imperial Conservatory. While he was a student there he was a favorite pupil of Hrimaly, and before graduation he was giving solo recitals. When thirty years of age he received two other degrees, Doctor of Natural Science, from Kiev University, and an LL.D. from the University of Moscow. While in Russia, he founded an ensemble of ancient instruments.

In 1923 he came to the United States and joined the Philharmonic Orchestra, then under Willem Mengelberg. For several years he also was a member of the Stringwood Ensemble, a chamber music group. Surviving are his wife, Mrs. Mary Cores; a daughter, Lucy; two brothers, Alexander and Mark; and his mother, Mrs. Ethel Cores, all of New York.

Rev. Dr. Milton S. Littlefield

The Rev. Dr. Milton S. Littlefield, authority on hymnology and pastor emeritus of the Union Evangelical Church, Corona, N. Y., died on June 11 at his home in Corona, in his seventieth year. He had been in ill health for the last two years.

Born in New York City, he attended the public schools, Johns Hopkins University and later the Union Theological Seminary, graduating from the latter institution in 1892. He held four pastorates in New York City and went to Queens in 1921.

Dr. Littlefield devoted much of his time to editing hymn books and collecting old favorites and was second president of the Hymn Society of America, an office he had held for two years. He also wrote a book of studies on familiar hymns which showed the historical development of Christian hymns from early times. Surviving him is his daughter, Mrs. Helen Fuller. His wife, Mrs. Luella Littlefield, died in April, 1928.

Dr. Ernst Rychnovsky

PRAGUE.—Dr. Ernst Rychnovsky, journalist and music critic, died here at the age of fifty-four years. Studying law and musicology, he was a private pupil of Wilhelm Tappert in Berlin. He served as music reviewer and later as political editor of the Prague Tageblatt and was the Prague correspondent of the Musical Courier for some years. His best known publication is his biography of Smetana, the first detailed study in the German language of this Czech composer. G. B.

Boris Ganapol

DETROIT, MICH.—Boris Ganapol, president of the Ganapol School of Musical Art and head of the vocal department for over thirty years, died on June 14. Assisted by his wife, the former Lilla Grace Smart, Mr. Ganapol played an important part in promoting the progress of music in this city and state. It was through his influence and backing that the Detroit String Quartet was introduced and maintained. Mr. Ganapol brought Edwin Hughes of New York City, George Shortland Kempton of Philadelphia and others to his staff. Mrs. Ganapol will continue the conduct of the school.

Mrs. Mary Bacon

Mary Schell Hoke Bacon, who wrote many books under the name of Dolores Marbourg, died in New York on June 2 at the age of sixty-three. She studied music in New York and in France, and for a year was a member of Frank Mayo's theatrical company. Among her works are The Diary of a Musician, Songs Every Child Should Know, Hymns Every Child Should Know, and Operas Every Child Should Know.

Antonio Martinelli

Antonio Martinelli, father of Giovanni Martinelli, tenor of the Metropolitan Opera, died on July 2 at his home in Montagnana, Italy. The elder Martinelli, who was seventy-two, was the father of ten children, of whom the tenor was the eldest.

(*Continued on Page* 34)

Musicales

Helena Melvin Appears in Recital

Helena Melvin, soprano, appeared in recital at the Barbizon Plaza, New York, on June 3. Singing in French, Italian, German and English, Miss Melvin presented an unusually interesting program which included Se tu ma mi, se so spiri (Pergolesi), The Parted Lovers (Chopin), Song of Grussia (Rachmaninoff), Wie bist du mein Konigin (Brahms), Romance (Debussy), Bon jour, Zuzon (Delibes) and The Spirit Flower (Tipton). The selections, chosen with good taste, were sung with sincerity and the expression the singer imparted to them showed her to be adept in the art of nuance. Her diction displayed a marked degree of surety and distinctness. Miss Melvin revealed a voice of ample volume and pleasing quality, though it did not at all times attain the high standard of which she showed herself capable. An audience of generous proportions cordially applauded her efforts. H.

* * *

Ruth Mather in Graduate Series

The New York School of Vocal Art presented Ruth Mather, lyric coloratura soprano, assisted at the piano by Milford Snell, in its series of Student Graduate Concert Exercises at the Carnegie Chamber Hall, New York, on May 27. The program, a varied one, comprised numbers by Moret,

RUTH MATHER

Handel, Wilson, Schubert, Puccini, La Forge, Liszt, Clokey and the polonaise from Mignon by Thomas. There was an overflow audience of 500 and Miss Mather made such a distinct success that she was engaged by Station WNEW for regular radio work as a featured sustaining artist. Her first program was on June 1.

Miss Mather has been carefully trained by Luella Melius, with whom she has studied for two years. Her voice has resonance and flexibility and she uses it with intelligence. Her diction is clean cut and she phrases well. Miss Mather was obliged to give several extra numbers. Mr. Snell played two Chopin selections. B.

* * *

Tollefsen Piano and Violin Pupils' Concert

The third annual concert by pupils of the Tollefsen Piano and Violin School took place in the Old First Church, Brooklyn, N. Y., in June. Four solo pianists and four solo violinists were heard in works by Bach, Schubert, MacDowell, Rehfeld, Chopin, Rubinstein, Saint-Saëns, Debussy and Brahms. They were Sarah La Barbera, Edward Nasierowski, Frank Del Isola, Florence Bunin, Georgia Jacobs, Sylvia Altman and Solomon Davis. Tone and bowing showed the ability of the violin players, and the technic and musical interpretations of the pianists were excellent. Ensemble numbers by fourteen violinists, with organ and piano accompaniment, opened and closed the program. Alvah Nichols, baritone, sang twice, and Lawrence J. Munson, organist, assisted. Ella West and both Tollefsens shared the accompaniments, and a large audience attended. F. W. R.

* * *

Ruth Shaffner's Annual Spring Musicale

Ruth Shaffner, soprano and teacher, presented another Annual Spring Musicale in the auditorium of St. Bartholomew's Community House, New York, before an audience that filled the large hall. The program was an artistic success, those taking part being well schooled in stage presence, vocal production, diction and interpretation. The singers appearing were Ethelyn Talbott, Clementine Catozella, Florence Griffin, Lillian Pelham, Edith Sagerstrand, Ann Kemp, Agnes Flower and Alfred Flower, assisted by Eugenie Limberg, violinist, and Virginia Duffey, accompanist. Some of the effective obbligatos played by Miss Limberg to several of the songs were written by her. The list of numbers included operatic excerpts and songs by Mrs. H. H. A. Beach, Scott, Wolf, Schubert, Brahms, Schumann, Tschaikowsky, Debussy, Mana-Zucca and others. Miss Limberg contributed a group of violin numbers. The concert was a striking exposition of the comprehensive musicianship and thorough pedagogy of Miss Shaffner. All the participants were poised, firm of voice and gave excellent interpretations. Several of the voices are of unusual beauty, and all show the effects of meticulous and artistic training. The audience was cordial and appreciative. S.

* * *

Kate S. Chittenden Presents Margaret Spotz Goldie

Margaret Spotz Goldie, pianist, was introduced by Kate S. Chittenden at a morning musicale in her New York studios on June 14. Since coming to Miss Chittenden from the Bush Conservatory in Chicago as a young girl, Mrs. Goldie has studied with other teachers both here and abroad, including Arthur Friedheim, one of the last of the Liszt pupils. At intervals she has returned to Miss Chittenden for further pianistic work.

Throughout her program, consisting of three groups, Mrs. Goldie's playing was marked by skill and understanding in interpretation and finish in technic. She showed herself an artistic and well informed exponent of Brahms (intermezzo, op. 119, No. 2 and capriccio, op. 76, No. 2) and Liszt (etude in F minor). Further, she is particularly adept at vivid mood painting, called for in the Idylle and two Fairy Tales, op. 26, No. 3 and op. 34, No. 2 (Medtner), Reverie (Strauss) and An Island Spell (John Ireland). In the balance of the list of compositions, prelude in C (Prokofieff), Giga (Kemmel) and toccata (Debussy), Mrs. Goldie gave a brilliant display of pianism. The audience received the numbers with enthusiastic applause. M. S.

* * *

Alberti Conducts Angelus Choir in Concert

The second annual concert of the Angelus Choir, of which Solon Alberti is conductor, was held on May 23 at the Central Christian Church, New York. The soloists were Lucile Dreskel, soprano; Robert Tilberg, baritone; and Anne Judson, contralto. The choral numbers included Schubert's Omnipotence, Mendelssohn's Hymn of Praise, and numbers by Gaul, Tschaikowsky-Bornschein, Tosti and others. This group sings with pleasing cohesion of tone and balance, showing the results of the series of broadcasts which the choir has been giving for seven months under Mr. Alberti's baton. Mrs Dreskel, assisting the choir, sang with well placed tones, sure phrasing and artistic shading. Mr. Tilberg, in a group of solos, displayed beautiful tone quality, even production and musicianly feeling. Miss Judson, singing items by Gluck, Wolf and Molloy, scored for the depth and richness of her voice and fine sense of projection and drama. The final offering was Toy Symphony by Romberg, with novel instrumentation. Sara Knight was at the piano, Miriam Lloyd at the organ for this program. Both furnished excellent support. S.

* * *

Master Institute Symphony Orchestra

The vigorous conducting of Isidor Strassner, the youthful enthusiasm of the sixty players composing the Roerich Institute Orchestra, and the highly interested audience, all helped to make the June 13 concert at the institute successful. Gluck's overture to Iphigenia; Beethoven's Eroica symphony; the Farandole (Bizet); Mozart's conerto in E flat for two pianos, and the second act from La Serva (Pergolesi), showed the organization in good light. Linda Cappabianca and Addi Prohaska proved themselves skilled pianist in Mozart's concerto, the orchestra giving worthy support. The Pergolesi excerpt brought forward Nellie Paley and Augustus Llopis, baritone, with Miss Prohaska at the piano. F. W. R.

* * *

Lillian Croxton Sings

A charming affair, which interested many people, was the song recital given at Aeolian Hall, New York, on June 6 by Lillian Croxton, lyric-coloratura soprano. The finish and artistic atmosphere in all she sang were remarked, especially in Vissi d'Arte (Tosca), Ah, non credea (Bellini) and Disappointment (Herbert). Perhaps she achieved her greatest effect in two encores, including A Li'l Bit o' Honey and Lilac Tree; in these her arch expression, allied with clean-cut enunciation, brought loudest applause. Grace Austin and Dr. Robyn, composers, heard their songs well presented. Fanny M. Spencer, accompanist of the afternoon, was also heard in organ solos, showing her excellent technic and taste, and Frederick Cromweed played piano solos of marked brilliancy. A large audience attended, and many flowers were given Mme. Croxton. F. W. R.

GRADUATING CLASS OF 1934 AND FACULTY OF THE PEABODY CONSERVATORY OF MUSIC,

Baltimore, Md. First row: Artist Diplomas.—Louis Malone, composition, Sylvia Meyer, harp; Amos Allen and Yvonne Biser, piano; second row: Bachelor of Music Degrees.—Virgina van Vliet, voice; Samuel T. Morris, organ; Lucille Masson, school music, certificates; third row: William Bracket, Vera Kramer, Dorothy Howell, Edith Ely, Julia Bowersock, Mary Roberts, Dorothy Emig, Mary Walker, Ruth Hall, and Arnold Kvam; fourth row: George Wagner, Erma Alexander, Helen Phillips, Beatrice Keene, Margaret Hensel, Lily Andujar, Phyllis Piquet, Elizabeth Maury, Irving Cooperstein; fifth row: Martha Tovell, Helen Williams, Olga Etheridge, Sophie Han, Dorothea Ortmann, Nan Davis, Margaret Neff; Faculty—sixth row: Messrs. Wirtz, Tallarico, Cheslock, Mrs. Rabold, Mrs. Fink, Messrs. Bornschein and Sklarevski; seventh row: Mr. Van Hulsteyn, Miss Lucke, Mr. Conradi, Miss Woods, Miss Coulson, Mr. Strube, Mr. Ortmann, the director; back row: Mr. Bartholomew, Mr. Robert, Mr. Bibb, Miss Carty, Mr. Gittelson, Mr. Ender, and Mr. Thatcher. (Photo by A. Jackson Co.)

Recitals at Virgil Piano Conservatory

A recital was given at the Virgil Piano Conservatory (Mrs. A. M. Virgil, director) of New York on June 7, presenting Dorothy Tsantilis and Suzanne Praetz, pianists, assisted by Bruce Patchen, violin student of Michael A. Lepore. A number of requests that this program be repeated resulted in its presentation again on June 22. On the latter occasion, however, the violin numbers were replaced by piano music. Both Miss Tsantilis and Miss Praetz show ability and talent. Every offering was heartily applauded. M.

* * *

Mildred Dilling Pupils Play

The pupils of Mildred Dilling gave a harp recital at the auditorium of the Spence School, New York City, on June 2, assisted by Mabel Zoeckler, soprano. The program was varied in content and each student reflected careful training. There were originality and distinct style in their interpretations, which revealed a technic that was sound and enabled them to easily overcome the most difficult passages. The large audience received the young artists with interest and enthusiasm, Miss Dilling sharing in the favor.

Among those appearing were Dorothy and John Weeth, Mary Davies, Jane Adams, Lois Engstrom, Betty Jane Gahagan, Geraldine Ruegg, Margaret Fountain, Ruth Latte Davey, Irene Mikus, Loena Allen, Betty Gordon, Renee Baud-Weber, Suzanne Savoy, Elizabeth Kalk and Rosemary Evans. Several numbers were played by a harp quartet consisting of the Misses Dilling, Allen, Gordon and Baud-Weber. P.

* * *

Lutheran Church Choirs Give Concert

A concert was given in Madison Square Garden, New York, on June 5, by a chorus of fifty Lutheran Church choirs of the city for the benefit of the Lutheran Hospital of Manhattan. The conductor was Henry F. Seibert, organist of Holy Trinity Church and of the Town Hall. Guest artists were Paul Althouse, tenor of the Metropolitan Opera, and Enrico Giorgi, baritone.

The opening number was The Star-Spangled Banner, sung by the chorus, followed by the singing of A Mighty Fortress, in which the audience joined. Other choral offerings were Great Is the Lord from H. Alexander Matthews' The City of God, Clarence Dickinson's arrangement of Bach's O Saviour Sweet, Alberto Randegger's Praise the Lord, a chorale from the Bach cantata Sleepers Wake, and Kremser's Prayer of Thanksgiving. The massed chorus sang with excellent unity and noble volumne of tone.

Mr. Althouse was heard in The Prize Song from Wagner's Die Meistersinger, a Bach aria and a group of songs. He revealed his familiar attributes of generous and colorful tone and fastidious observance of style. He was enthusiastically received and recalled many times. Mr. Giorgi sang the prologue to Pagliacci (Edward Harris at the piano). This was his first New York appearance and he won much applause for his performance.

Besides supplying accompaniments, the orchestra played the Bach prelude, chorale and fugue. There was a large audience and much enthusiasm. J. V.

* * *

Musicians Entertain at Hotel

A group of musicians shared the program given at the Great Northern Hotel, New York, early in June by friends of H. H. Baum. Florence Foster Jenkins, soprano, opened the concert, presenting two Mexican songs with rhythmic observance and colorful interpretation, and was so loudly applauded that she added Clavelitos. A baritone singer came next, offering songs by Grey and showing a voice of excellent quality; Gladys Longene was his accompanist. Harriet Britten, soprano, was also heard in numbers by Grey, and Helen Schafmeister, played Liszt's arrangement of Mendelssohn's wedding march in brilliant style. A young lady singing popular ballads followed, and Hilda Kosta, contralto, sang and danced a Spanish song, ably accompanied by her sister. Rafaelo Diaz, tenor, reached artistic heights in Dein ist mein Herz and L'Amour, toujours l'amour. Mr. Juille was his accompanist. In the invited company were many prominent musicians. R.

* * *

Charles Haubiel in Westport, Conn.

WESTPORT, CONN.—Charles Haubiel gave the last of his lecture-recitals in Westport on June 15 at the home of Mrs. John Jay White. Mr. Haubiel's theme was Modernity. He treated the subject from the historical viewpoint and played works from Bach onward. Of living composers, Mr. Haubiel played Blanchet's Turkie and his own Fantastico. Mention must be made of his beautiful performance of the first movement of the sonata in G by d'Indy. D.

* * *

Leon Carson Directs Hour of Song

NUTLEY, N. J.—The local music season was brought to a close on May 28 with the annual Hour of Song given by pupils and artist-pupils from the New York and Nutley studios of Leon Carson, tenor and teacher. The program was given in the auditorium of the Spring Garden School, and presented sixteen singers. This was the fourth of a series of recitals given this season, three of them at the New York studio of Mr. Carson.

The list of numbers was interesting and varied, and included classic, operatic and modern items. There were duets and trios, as well as solos. Brahms, Massenet, Puccini, Verdi, Schubert, Weber, Henry Hadley, David Guion and Richard Hageman were some of the composers represented. The performances of the singers showed the guidance of an expert pedagogue and a discriminating musician. The large audience assembled to hear the concert applauded with cordiality.

At the piano Vera J. Kerrigan furnished artistic support for the vocalists.

(*Continued on page* 40)

Strauss Feted on His Birthday at Dresden

Gets Freedom of City—Speeches and Presents—Bust in Hall of Fame —A Week of Strauss Operas

DRESDEN.—The seventieth birthday of Richard Strauss was officially celebrated at the Dresden Staatsoper in the presence of the composer, sitting on the stage with the Mayor of Dresden, high officials of German and Saxon governments, and representatives of the Opera's soloists, chorus and orchestra, against a background of Rosenkavalier scenery.

The audience stood as Strauss entered, after which the orchestra played his Serenade in E flat, opus 7. Speeches were made by Intendant Adolf, who spoke of the new bronze bust of Dr. Strauss which has been installed in the opera's new Hall of Fame, and announced that Strauss's new opera, The Silent Woman, would have its world premiere in Dresden; also by Dr. Hartnecke, the Minister of Education, and the Mayor, to which Strauss replied.

The freedom of the City of Dresden was conferred upon the composer, and he was presented with a Meissen porcelain statuette of King Augustus the Strong, the great 18th century patron of the arts in Saxony. The celebration ended with Strauss' own Festival March.

Rosenkavalier, newly mounted, was the first opera in the Strauss Week which followed, being broadcast throughout Germany and some foreign countries. Strauss himself conducted two interesting performances of Die Frau ohne Schatten, the other operas performed being Ariadne auf Naxos, Salome, and Arabella, all excellently done. E. J.

Foreign News in Brief

Tullio Serafin to Head Royal Opera at Rome

ROME.—Tullio Serafin, until the end of the season 1933-34 conductor of the Metropolitan Opera in New York, has been named general manager of the Royal Opera House in Rome, with full powers.

Strauss Tablet Unveiled in Vienna Opera

VIENNA.—In commemoration of the seventieth birthday of Dr. Richard Strauss, a handsome plaque of the master by the well-known Viennese sculptor Tautenhayn was unveiled the other day in the foyer of the Vienna State Opera. This tablet was donated by the Society of Friends of Vienna's Federal Theatres. G.

Reconstruction of Bayreuth Stage

BAYREUTH.—Rehearsals and other extensive preparations for the Wagner festival operas, which will be given this summer from July 22 to August 23, are in full swing.

The construction of the stage is undergoing thorough alterations. A novel feature, called a *Fallbuehne* or "falling stage," will permit the lowering of the rear half to a slanting position. This is said to open new possibilities for the lighting technic and for problems of perspective.

Toscanini Gets Debussy Manuscript

PARIS.—Ganna Walska and her Orchestre Symphonique (Paris) presented Arturo Toscanini with Debussy's manuscript of The Afternoon of a Faun, in grateful remembrance of the four tremendously successful concerts which the *maestro* conducted recently at the Théâtre des Champs Elysées. After completing the cycle of concerts Toscanini left for Italy for a rest and vacation.

He will return to Paris in November (before sailing for America) to conduct the Orchestre Symphonique again, it was announced by Mme. Walska, who is owner and manager of the Théâtre des Champs Elysées and sole guarantor of the orchestra. She arranged the concerts with Toscanini in memory of the late Walter Straram, under whose baton her orchestra reached its present high status.

Strauss's New Honor

BERLIN.—At his birthday celebrations by the Reichsmusikkammer, Richard Strauss was presented with an autographed portrait of Chancellor Hitler, and with the German national insignia of the Eagle (Adlerschied). F. P.

Feuermann to Open Tour with N. Y. Philharmonic

LONDON.—Emanuel Feuermann, the Austrian cellist, now on a tour of the Far East, arrives at San Francisco for his first American tour on November 23. He is scheduled to make his first New York appearance as soloist with the New York Philharmonic Orchestra under Bruno Walter, playing the Haydn cello concerto in its original form. C. S.

Ivor Newton England's Busiest Accompanist

LONDON.—Ivor Newton has been in such constant demand by instrumentalists and singers that he can be safely called the busiest of his profession in England. Both Feuermann and Piatigorsky, the two most successful male cellists of the season, have given their recitals with him in London, the provinces and even Paris, and so has their feminine colleague, Raya Garbousova. With Lisa Minghetti, violinist, Leon Goossens, oboist, and the Kutcher Quartet here he has appeared in chamber recital programs. Recent singers' recitals include those of Conchita Supervia, Tetrazzini, Hubert Janssen, Rosing, Elena Danielli, Laelia Finneberg, Heddle Nash and Desirée Halban-Kurz. G. S.

Lili Krauss Applauded in Amsterdam

AMSTERDAM.—Lili Krauss, pianist, greatly applauded here earlier in the season in solo recitals, returned with Daniel Karpilowski, the Russian violinist, for a series of sonata recitals at Amsterdam, the Hague and Utrecht. The two artists constitute an ensemble of the first rank, playing the classics with superior sense of style and sensitive musicianship. In Amsterdam Lili Krauss once again proved herself the superb artist who has previously won the hearts of the Dutch public. Both she and Karpilowski showed a remarkably intimate understanding of Beethoven and Schubert, and technically their performances were flawless.

After her triumphal appearances in Holland, Miss Krauss left for concerts in Brussels and Paris. R.

American Violinist in European Radio

LUXEMBURG.—George Kazemek, American violinist, gave a radio concert from Luxemburg recently. An extended program had been arranged, but owing to time limitations Mr. Kazemek played only the following numbers: Aus der Heimat (Smetana); a Negro spiritual: Nobody Knows the Trouble I've Seen, in his own arrangement; and Melody by Dawes. He was ably accompanied by Mr. Zakin. R. P.

Lilias Mackinnon to Lecture at Matthay School

LONDON.—Lilias Mackinnon, the Scottish pianist and lecturer, who has recently returned to England after a successful tour of the Pacific Coast of the U. S. A. will give a series of lectures entitled The Secret of Memory at the Tobias Matthay School, commencing on July 12. M. M.

American Baritone Scores in Germany

DRESDEN.—Hubert Kockritz, a young American from Cincinnati, gave a song recital in Dresden. He sang old English songs, and continued with songs of Schubert, Schumann, Brahms and Hugo Wolf. This young baritone has a very beautiful, perfectly placed voice, which he uses artistically from the softest *pianissimo* to *forte*. His phrasing and diction were a pleasure and gave evidence of his sensitive interpretative ability. E. J.

I SEE THAT

(*Continued from page* 12)

Among the passengers sailing from New York June 30 on the *S.S. Roma* were Gladys Axman and her husband, William A. Taylor.

* * *

Nadia Reisenberg, pianist, was heard at the weekly Concert Artists recital on June 24 over an NBC-WJZ network with Rosa Low, soprano, and Leon Fleitman, violinist. Miss Reisenberg's numbers were: Scarlatti's Capriccio, Chopin's A flat major waltz and Moszkowski's Etincelles.

* * *

Egon Petri concluded his recitals over the NBC network on June 24, after which the Dutch pianist sailed for a European concert tour.

* * *

When the SS. Champlain sailed from New York on June 2, among those on board were Ernest Schelling, pianist and conductor, with Mrs. Schelling, off for their home in Switzerland, and Berthold Neuer, vice-president of the Knabe Piano Company, with Mrs. Neuer, *en route* to the London opera season.

* * *

Herbert Witherspoon and his bride, Blanche Skeath, returned to New York, June 12, on the *S.S. Ile de France*.

* * *

Marguerite Potter, founder and president of the New York Madrigal Society, has accepted the position of chairman of music, American League of Pen Women. The Madrigal Society has given a series of Sunday evening broadcasts over Station WINS. The Madison Trio, Dorothy Dell Potter, Dolores Hayward and Bette Corot appeared.

* * *

Cyrena Van Gordon sings Azucena in Verdi's Il Trovatore when that opera is given in Robin Hood Dell, Philadelphia, this summer by the Philadelphia Summer Concerts Association. The dates are July 23 and 24.

* * *

A series of Sunday evening chamber music concerts will be inaugurated over an NBC-WJZ network July 8, when the Gordon String Quartet with Gustav Langenus, clarinet, will be heard in a Brahms quintet. The following Sunday, the Tschaikowsky

JOHN C. WILCOX and MEMBERS OF THE VOCAL CLINIC

which he held for four weeks, closing June 23, at Denver College of Music, Denver, Col. Mr. Wilcox left immediately for Chicago where he is conducting a five weeks' clinic at the American Conservatory of Music, commencing July 2. In his Denver group were included teachers from Texas, Nebraska, Kansas, Utah and Colorado. All but four are in the picture. Mr. and Mrs. Wilcox are seated in the center of the front row. Mr. and Mrs. Wilcox will return to Denver to teach during September and October; then will follow a five weeks' course in Lincoln and Omaha, Neb. They will attend the convention of the National Music Teachers' Association in Milwaukee during the mid-winter holiday week; then proceed to Oklahoma City, San Antonio, San Francisco and Los Angeles to conduct intensive terms, returning to the American Conservatory in Chicago for a three months' spring and summer term commencing May 1, 1935. (Photo by Mile High Photo Co.)

sextet for two violins, two violas and two cellos is scheduled for performance by the Musical Art Quartet and assisting artists.

* * *

An American Indian opera in three acts, entitled Minnehaha, composed by P. J. Engels, was presented on June 27 at the Broadway Theatre, New York. The libretto is based on Longfellow's poem Hiawatha.

* * *

Josephine Forsyth's musical setting of The Lord's Prayer was broadcast from WTAM, Cleveland, July 2, by the Orpheus Male Chorus and the Epworth-Euclid Choral Society of Cleveland under the direction of Charles D. Dawe.

* * *

Maria Carreras, Italian pianist, was heard in recital over an NBC-WJZ network on June 26, playing an all-Chopin program which included the mazurka in A minor and fantasie in F minor.

* * *

Edwin Hughes, pianist, gave a recital on June 27 at the South Carolina State College, where he has been holding a master class during the month of June. The class has been attended by pianists and teachers from North and South Carolina, Georgia and Florida. Mr. Hughes also played at a musicale in Charlotte, N. C., June 28.

* * *

Lilian Carpenter, organist of Christ Presbyterian Church, New York, gave a pupils' recital in that edifice on June 13; participants were Isabel Providence, Ann Hopkins, Frank Webster, Frank Hunter, Robert Nichols and Walter N. Hewitt, Manetta Zimmerman, soprano, assisting.

* * *

Toscha Seidel, who played for the New York City Committee of the I.C.O.R. at Town Hall, New York, in May, was reëngaged by this organization for a second appearance at Madison Square Garden in June.

* * *

The Philadelphia Summer Concerts Association has reëngaged Myron Duncan from last season for the rôles of Edgardo in Lucia and Cavaradossi in Tosca at Robin Hood Dell on July 16 and 17 and August 13 and 14, respectively.

* * *

At the annual commencement exercises in Carnegie Hall, New York, on June 13, of Hunter College, Jeannette Fund was awarded the Libbie Van Arsdale Memorial Prize of $50 and Goldie Schlesinger received honorable mention.

* * *

Richard Crooks was heard in Chicago again this season on June 7 when he sang arias and songs after the breakfast of the Conference of Club Presidents and Program Chairmen.

OBITUARY

(*Continued from page* 32)

Arthur Schumann-Heink

BALTIMORE.—Arthur Schumann-Heink, son of Ernestine Schumann-Heink, died here in a hospital on June 30. He was a veteran of the World War and had passed much of his life as a member of the Merchant Marine. He was forty-nine years old. His mother, his widow and two children survive.

Herman Philip Brinkman

ENGLEWOOD, N. J.—Herman Philip Brinkman, seventy-three, retired cellist and member of the Metropolitan Opera orchestra for twenty years, died here on June 20. His career had included tours with Adelina Patti, membership in Victor Herbert's orchestra and in the New York Symphony Orchestra under Walter Damrosch. He leaves a wife and two daughters and a brother. Mr. Brinkman was born in Germany.

Mrs. Margaret J. Harris

CHICAGO.—Mrs. Margaret J. Harris, mother of Mrs. Eleanor Harris Burgess, member of the faculties of the Chicago Musical College, the Francis Parker School and the Faulkner School for girls, and of John W. Harris, builder of The Tribune tower, the Elk memorial and other important structures, died suddenly of a heart attack in her home here on June 10. She was eighty-one years old. Mrs. Harris was born in Ironton, O., and came to Chicago thirty-five years ago. She was a member of the Kymry Society and the Welsh Women's Club. C.

Alexander H. Mackay

EAST ORANGE, N. J.—Alexander H. Mackay, former organist and choir director of North Presbyterian Church, New York City, died here on June 24 at the age of fifty-six. Mr. Mackay was born in Manchester, England. He was a graduate of the London Royal College of Music, and after twenty-five years' activity as organist and teacher in Glasgow, Scotland, came to the United States six years ago.

Mrs. David Mayer

GLENCOE, Ill.—Mrs. David Mayer, whose interest and generosity started Mary Garden on her career, died at her home here on June 4. Miss Garden was singing in a suburban choir when Mrs. Mayer recognized the possibilities of her voice and opened the way to training and education. At the time of her death Mrs. Mayer was sixty-two years old and was the widow of a wealthy merchant. G.

Mrs. Ralph Dwight Williams

VERO BEACH, FLA.—Mrs. Ralph Dwight Williams, a former concert pianist, died on May 28 at her winter home here. Mrs. Williams was a graduate of the Philadelphia Conservatory of Music and studied with Karl Sammons, Hendrik Ezerman and Oliver Denton. She retired from the concert stage several years ago. Her husband survives. F.

Mrs. Spencer B. Eddy

SARAGOTA SPRINGS, N. Y.—Esther Hubbell Eddy, harpist, died here on June 25. She studied harp under Annie Louise David and made her début at Carnegie Hall, New York, in 1920. She is survived by her husband, Spencer B. Eddy, a daughter Ruth, her father and mother, and two brothers.

Constantine Wurlitzer

GREENVILLE, O.—Constantine Wurlitzer, aged eighty-seven years, died on June 4 at the home of his daughter, Mrs. L. E. Kerlin of this city. He was a brother of Rudolph Wurlitzer, Sr., who founded the musical instrument firm. D.

Mrs. Oscar R. Flynn

EAST ORANGE, N. J.—Mrs. Oscar R. Flynn, fifty-seven years old, died here on June 9. She founded the Beethoven Music Club and was a niece of Thomas L. James, Postmaster General in President Garfield's cabinet. E.

Los Angeles Forms Foundation For Maintenance of Orchestra

(Continued from page 7)

The late William Andrews Clark, Jr., who passed away suddenly following a heart attack, June 14, at his Missoula Mountain home in Montana, did not make any testatory provisions for the orchestra which he founded and supported for fifteen years. In fact, the orchestra library was bequeathed to the Los Angeles Public Library, which, of course, will act merely as a legal custodian. Mr. Clark however has done immensely more than one man's share for the music of his city. His work is to be honored and perpetuated through the W. A. Clark Junior Foundation, in charge of the Symphony Society (offices at the Hollywood Hotel, Hollywood) where funds will be received and applied to future winter concert seasons. General Manager Alfred Brain (so far more widely known as first French horn) of the Symphony Society, the general chairman, Mrs. Florence Atherton Irish, and the executive chairman, Ruth Cowan, anticipate generous response when news of the foundation (the latter is less than a week old at this writing) becomes widely known. The desire of nearly 100 orchestra musicians to give a symphony season, if necessary without pay, is more and more winning them the respect and affection of the public at large.

BACH FESTIVAL HELD

The regular music season came to an impressive close here with a two-day Bach festival, sponsored by the First Congregational Church Choir under John Smallman. Two afternoon and two evening concerts were given. The First Congregational Church Choir presented a necessarily shortened version of the B minor Mass, the motet for double choir, Sing Ye to the Lord, and excerpts from the St. Matthew Passion. Richard Buhlig, assisted by Wesley Kuhnle, played here for the first time in public The Art of Fugue, of which he has made a faithful and effective setting for two pianos. The A cappella choirs of Fremont High School (Ida E. Bach, conductor), from the Eagle Rock High School (Howard Swan, conductor), and from the Los Angeles Junior College (Ralph Peterson, conductor) gave splendid proof of Bach culture in the public schools by way of cantatas and portions from the Christmas oratorio. Dr. Edmond Cykler led an especially formed ensemble in the third and fifth Brandenburg Concertos. The Bartlett-Frankel quartet and Archie Wade, Jr., flutist, contributed the D major suite, Philip Kahgan, viola, and Olga Hurd, piano, a little known sonata for viola da gamba. Lorna Gregg was accompanist for the choruses, Clarence Kellogg officiating at the organ. Attendance was of capacity size at every concert and tribute to Mr. Smallman in keeping with the high standard of his performances and general ideals.

CONFERENCE IN SCHOOL MUSIC

Several hundred public school music teachers gathered at Glendale Junior College, when the regular spring California Western music school conference (National Music Supervisors' Association) was called by Helen C. Dill, president, Leroy W. Allen, vice-president, Elsa Brenneman, secretary, and Edith M. Hitchcock, treasurer. In the short time of a morning were crowded a number of vital round-table discussions, demonstrations and stimulating addresses. Of particular interest was the group meeting devoted to coordination of high school and college music course, Professor Julia Howell, head of the harmony department of the University of Southern California, acting as chairman. Dr. Ralph Lyman, head of Pomona College vocal department, spoke impressively on the need of maintaining musical as well as academic principles. Dr. E. Cykler, music chairman Los Angeles Junior College discussed problems of the theory teacher. A most gratifying showing was made by the Glendale Intermediate orchestra under the baton of Hilda Preston, Marjorie Cosby and Margaret Lang.

Leona Neblett, violinist and pedagogue, and Raymond McFeeters, pianist, were cordially acclaimed in recital. Miss Neblett coached with Enesco.

Frank Colby's unaccompanied mass, sung by the Los Angeles Junior College Choir under Ralph Peterson, found high praise when heard during a Pontifical Service, held here during Catholic Action Week. The composer was warmly complimented by the Papal Nuncio who attended the celebration. A repeat performance before the local chapter of the American Guild of Organists brought Mr. Colby much professional recognition. The mass has been accepted for publication by J. Fischer.

The Treble Clef Club, a new women's choral organization, made an auspicious début under Conductor Clifford Lott. Blanche Rogers Lott is the soloist. Henry and Bertha Svedrofsky assisted with violin soli.

Thilo Becker, eminent pianist-pedagogue, and his wife, Otie Chew Becker, violinist, presented one of the artistically most finished chamber music recitals of the season. Mrs. Becker presented the A major sonata, Mr. Becker at the keyboard. In the D minor Schumann trio they were deftly joined by Axel Simonsen, violin-cellist, Mr. Philip Kahgan adding his artistry in Brahms A major quartet. The concert proved one of the highlights of the season.

An auspicious beginning in the same field was made by the recently formed Noack String Quartet, Sylvain Noack and Jack Pepper, violins, Philip Kahgan, viola, Frank Luschen, violin-cello. The program, devoted to Mozart, Brahms and Karagitcheff, revealed winsome qualities and fine potentialities of the new ensemble.

RUSSIAN OPERA SUNG

Moussorgsky's Boris Godounoff had an impressive performance at the Philharmonic Auditorium in English by the recently formed American Opera Company of Los Angeles of which Sidor Belarski is artistic and general director assisted by Alexis Coroshanski as musical production chief and conductor. The rendition revealed the excellent talent of both men for such work. They had enlisted skilled and vocally gifted singers and enlisted a chorus which ranks with the best witnessed here from a vocal and histrionic viewpoint. Julia Robinson as stage director demonstrated not only a decided flair for this type of work, but good resourcefulness as well. Belarski himself sang the title rôle and appealed strongly as a singer-actor. Alexander Akimoff, former Petrograd opera basso, was an excellent Varlaam, Dr. Carl Omeron scoring distinctively in voice and acting as Dmitri. Eleanor Woodforde as Marina, and C. F. Nieman as Shuisky likewise did outstanding work. Lesser yet vital rôles were aptly filled by Grace Omeron, Basha Malinoff, Irene Cross, Lloyd Staples, Myrtle Aber, Joseph Martin and William Stallings. Mr. Coroshansky conducted with notable control while bringing out the dramatic and characteristic elements of the score. Dr. Alexis Kall, Russian musicologist, spoke on Russian opera during one of the intermissions.

B. D. U.

Studio Notes

MAY STONE

Carlotta Bruno, mezzo-soprano, sang Siebel in Faust on April 19 and 25 and May 12 at the New York Hippodrome. She was heard as Lola in Cavalleria Rusticana on April 26 and 30; Mercedes in Carmen on June 9 and Maddalena in Rigoletto on June 10. At the closing of that season Miss Bruno was engaged by Salmaggi for the Chicago Opera Company now appearing at the Hippodrome. She sang Lola on June 24; Siebel, June 25; Mercedes, June 26 and Inez in Il Trovatore on June 28. She is preparing Emilia in Otello, Preziosilla and Suzuki.

Suzanne Keener, coloratura soprano, appeared recently at the Capitol Theatre in Albany.

Erna Miru, dramatic soprano, and Jack de Nova, tenor, are engaged for the season at the Bavarian Garden at Feltman's Coney Island.

May Stone's Musical Snapshots have been heard regularly for many weeks over WHOM and will be on the air Thursdays at 7:30 P. M. May Stone artist students appearing in the broadcasts are: Betty Wayne, Constance Smith, Queena Doria, Ethel Kritz, Elise Milaine, Helen Field, Annette Vadler and two guests William Stack and Don Noble.

The May Stone studio will remain open throughout the summer.

SUSAN S. BOICE

Susan S. Boice has closed her New York vocal studio for the summer. She will resume teaching there September 1. Miss Boice recently moved into larger quarters in the same building that contained her former studio.

ARIEL GROSS

Pupils of Ariel Gross gave a program at her studio in Carnegie Hall, New York, on June 10. The pianists included little Florence McGee and Dorothy Meier, pupils of the Todhunter and Chapin schools respectively, first year students with Miss Gross. The two children displayed skill and aptitude, and proved able to play their pieces in any major key designated by the audience.

Older players were Hortense Meservey, Ella Van Deusen and Mathilde Breuer. The effects of Miss Gross' training were manifest in their clear technic, musicianship and fastidious style.

J.

LA FORGE-BERUMEN STUDIOS

The La Forge-Berúmen Studios, New York, have continued their manifold activities.

HANNA BROCKS,

vocal teacher, owing to demand is teaching the greater part of the summer in New York City, for the first time in several years. She has previously conducted master classes outside of the metropolis.

May 28, the Trio Español, consisting of Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, gave a program at the home of Mrs. Robert Bacon, Westbury, L. I. The occasion was the annual celebration of the Roosevelt Garden Club. They appeared also on June 1 at the second of the series of concerts held at the home of Mr. and Mrs. Frank La Forge at Darien, Conn.

Mary Nelson, pianist, was heard in a concert at Schenectady, N. Y., June 1.

On June 7 the season's first concert of the La Forge-Berúmen Summer School was given at the New York studios, presenting Harrington van Hoesen, baritone, Evelyn White, pianist, and Frank La Forge, composer-pianist. The weekly broadcast of the studios was sent out on June 13 over the Columbia Broadcasting System. Josephine Sabino, coloratura soprano, and Blanche Gaillard, pianist, were heard. Mr. La Forge played the accompaniments. The second concert of the summer series at the studio, June 14, brought Emma Otero, Gerald Mirate and Mr. La Forge; the third, June 21, Elizabeth Andres, contralto, Mary Nelson, pianist, Ethelynn Watton, accompanist, and a male quartet consisting of Edouard Grobe, Ellsworth Bell, Talbert Haslett and Harrington van Hoesen.

The third of the benefit concerts being given at the home of Mr. and Mrs. La Forge in Darien took place on June 22. Mr. van Hoesen, Edna Rust, organist, Evelyn White and Elizabeth Andres and a male quartet appeared, with Mr. La Forge and Ethelynn Watton as accompanists.

Lucrezia Bori, soprano of the Metropolitan Opera, consented to sing at the annual concert under the direction of the La Forge-Berúmen Studios, June 28, at the Darien High School, Darien.

WILLIAM O'TOOLE

A recital by pupils who are studying Creative Piano Technic was given on June 25 at the New York studio of the author, William O'Toole. Mr. O'Toole opened the program with a brief and comprehensive explanation of his method, tracing "creative" pedagogy from Bach and emphasizing its benefits on the developing musical talent of children. The young performers of the evening were representative of different stages of the O'Toole teaching principles. Little Jane Bauer, aged seven, a pupil of Louise P. Mumford of Summit, N. J., appeared first. She played a piece composed by another child, her own Waltz of the French Doll, and her own harmonization of pieces which she has heard and plays by ear. Next came Virginia Pidgeon, pupil of Dorothea Morelock of Maplewood, N. J., who offered Dennee's Chase of the Butterflies and an original minuet. Pescha Kalisman and Zenia Bank followed, both students with Mr. O'Toole. The former played three Chopin items and four original bits, Tambourine Dance, Old English Dance, Polonaise and Variations in D minor. The five variations were skilfully constructed and showed fertility of invention. Little Miss Bank, who is about twelve years old, showed remarkable technical fluency and interpretative depth in her playing of Scarlatti, Chopin, Debussy and Honegger numbers. Afterward she gave her own Valse Romantic and Water Tulips, both in the modern idiom and colored with poetic imagination. In conclusion, she improvised upon a theme suggested by the audience, employing two distinct harmonic principles in her versions.

The evening was one of unusual interest, demonstrating, as it did, the effects of allowing a child's own musical individuality to flourish—guided, of course, but never forced, by the teacher. The two younger pupils showed astonishing facility of tonal creativeness, while Pescha Kalisman and Zenia Bank were examples of further flowering of talent under the O'Toole method.

M. L. S.

IRENE FREIMANN

A program of piano music was presented by students of Irene Freimann at Steinway Hall, on June 3. In the first group Carmela Kussman, Margot Kahn, Audrey Stein and Howard Barnstone appeared, playing numbers by Bach, Beethoven, Kuhlan, Ellmeureich and others. The second group brought Michael Hyson, Claire Furman, Sarah Levine and Evelyn Tobin in music of Mozart, Mendelssohn, Beethoven, Bach, Bohn, Chopin and Schubert. In the third group were Vincie Di Baldi and Henrietta Cohen, who offered pieces by Weber, Chopin, Liszt and Grieg. The pupils were excellent pianists in their degree of advancement. Technical proficiency was observed, good taste in interpretation, and appropriate selection of numbers to display individual talents. The applause was warm and prolonged. By request, Miss Freimann played the first movement of Rachmaninoff's concerto No. 2 in C minor. Her own fine pianism and keyboard mastery were well displayed in this music. She won enthusiastic plaudits.

S.

ROSE RAYMOND

Rose Raymond, pianist and teacher, presented her students in recital at Guild Hall, Steinway Building, New York, on June 9. Compositions by Bach, Beethoven, Handel, Schubert, Schumann, Liszt, Chopin and others were performed with excellent understanding of the musical content and technical finish. Those appearing were: Teddy Israel, Ralph Hitz, Joyce Crystal, Beulah Greenberg, Madeline Ring, Cecill Cohen, Dorothy Stadler, Clara Cohen, Janice Newman and Stephen Hopkins.

B.

JAMES LEVEY

James Levey, former leader of the London String Quartet, has completed his violin and chamber music classes in Philadelphia for the season. From July 15 until the early fall he will stay at his summer home on Long Island, commuting to New York two days each week to continue his pedagogical activities in the metropolis.

(Continued on page 46)

Musical Letters for the Alphabet Soup

(Continued from page 6)

practically giving something away. Any of our leading racketeers would laugh to scorn the idea of receiving so little money in proportion to the amount of time spent on his career. I suppose it is our fault that we have let the public expect us to perform "for Art's sake," so that if we ever do ask humbly for a fee, we are considered grasping. If individuals or clubs cannot or will not pay musicians, the government subsidy should take care of that too. We should never again hear such remarks as the following: "Why, he sang for only half an hour; how ridiculous to pay him ten dollars!"

Mr. and Mrs. Public, if you will feel better about it, we shall call it one dollar for the time and nine for knowing how, though that is less pay for our time than many considerably less skilled workers can command. You forget that we start studying when we are children, that we give up all sorts of things in order to practice those long hours a day to which you object, that we make untold sacrifices to pay for the tremendous cost of lessons and music. Is is fair to forget the costly preparations needed in order to fit us for even a half hour program? Is it fair to ask us to do it for nothing when that is the way we make our living—or try to?

When you give a big party, do you expect caterers, waitresses, florists, to contribute their services free just for love of their art? Do you realize just how far you would get with any such proposition if you tried it? Then why expect it of us? We have let you expect it because we have been too wrapped up in our work for its own sake, but please remember that we have expenses that must be met somehow—in the first place, however aesthetic we are supposed to be, we cannot live on air (even hot air!), we have to pay for food, and a place to live, we must pay for music, for coaching and study, for musical instruments, for clothes (for we are expected to make a pleasing appearance).

Too, I do wish I could get out of people's heads the erroneous notion that playing anywhere, even free of charge, gives us wonderful advertising, and is really such a favor that we ought to fall all over ourselves to get it, because "it may lead to something else." It does indeed—one free engagement leads to another free engagement. It also brands us as "easy marks," and if we ever do demand pay, we are accused of being mercenary. Then one hears this chestnut: "But, my dear, even if you do play without pay, think of the publicity when you get your name in the paper!"

Bring on your CFAAPOIM, Uncle Sam! We need it to contend against all these obstacles. Surely you must see that if you do not hurry, you will soon not have any musicians left to aid and preserve.

Music Notes From Coast to Coast

BUFFALO, N. Y.—A number of pupils' recitals have been given recently, in closing the season's local activities.

R. Leon Trick presented Beresford Wells, a talented piano pupil, in an excellent program of standard compositions, which were given admirable interpretation. At a previous recital some of the members of Mr. Trick's large class participated, pleasing the friends in attendance.

Mildred Kelling gave two piano recitals, the first by her advanced pupils, the second enlisting those of various stages of musical development, all of whom acquitted themselves creditably.

Jane Showerman McLeod presented Clemens Sandresky, pianist, in an outstanding recital, and also gave a later musicale, when twelve pupils appeared with much success.

Marguerite Davison extended invitations to a recital given by some of her piano pupils in the Historical Building, and Helen Caster's vocal class held a musicale in the same place, both events attracting good-sized audiences, well pleased with the accomplishments of the various performers.

Olive Frost's class of piano pupils presented an interesting program in First Pilgrim Congregational Church. Miss Frost's recent talk on A Summer at Fontainebleau before the Music Forum of Piano Teachers was greatly enjoyed.

Pupils of Ella McManus appeared in a piano recital program at Grosvenor Library, Beresford Well's advanced pupil, Phyllis Morea, offered a program of piano classics in the same place, Marie Mohr's vocal pupils gave an enjoyable program in the Town Club. Other teachers giving recitals are Emilie Yoder Davis, Helen Townsend, Florence Rose, Miriam Youngs and Inez Neubauer, Nellie M. Gould, Mr. and Mrs. Frank Davidson.

Margaret Frye, pianist, contributed a group of well played solos at the luncheon of Wellesley college club members, in West Chester Hall. She will study with Bruce Simonds in Concord, Mass., this summer.

Edith Di Bartolo played piano works at the dinner tendered her husband, Ferdinand Di Bartolo. He has been honored by being chosen one of five Italian teachers to tour Italy this summer as guest of the Italian government.

A number of singers from the studio of Robert H. Fountain participated in a recital in the Colonial ballroom of the Twentieth Century Club, before a large audience. Bessie Pratt Fountain, accompanist, and Henry Richards, violinist, shared in the applause accorded the talented singers.

Flora E. Locke sponsored a students' recital including pupils of the Locke Primary Plan, the value of which has been proved during a number of years. A good-sized, appreciative audience attended.

Ragnhild Ihde presented a number of her vocal pupils in a recital at Humboldt Parkway M. E. Church, the varied program giving pleasure to the audience. L. H. M.

FORT WORTH, TEX.—The first event of its kind in the Southwest was the glee club contest sponsored by Moslah Temple Shrine Chanters under the direction of Sam S. Losh, of the Losh Institute of Music and School of Expression.

Noble Cain, Chicago choral specialist, was brought down as sole judge, and to direct the final massed concert of the session. His practical comments in judging, and his inspiring and musicianly leadership in the concert performance made a memorable impress upon the singers. With two rehearsals he was able to amalgamate the twenty-six component units into a responsive and effective singing body.

Awards went to University of Oklahoma, H. H. Richards, director; West Texas State Teachers College, Canyon, Wallace Clark, director; Baylor University, Waco, Robert Hopkins; Texas School of Arts and Industries, Kingsville, Paul M. Riley; Waco High School, Cobby de Stivers; Polytechnic High School, Fort Worth, Peggy Pittman Wright, and Abilene High School, Ouida Clemens.

The closing program of the year by the Fort Worth Conservatory brought forward Dorothy Smith, Ruth Beard and Margaret Justice in concertos by Franck, Liszt and Bruch, accompanied by the school orchestra directed by E. Clyde Whitlock. Jeannette Tillett, president, made the awards.

The final concert of the season by the Fort Worth Symphony Orchestra was given under the stars in the Texas Christian University stadium, a structure found to have remarkable acoustic properties. The program, directed by Brooks Morris, was of a popular nature, and was cordially received by an audience of over 3,000.

The Forth Worth Orchestra Association is now pursuing a campaign for season memberships for next year. At this writing final reports are unavailable, but indications promise worthy support of the orchestra, especially by the clubs forming the Woman's Club, the sponsoring organization, led by Anna Shelton, president. E. C. W.

GRAND RAPIDS, MICH.—The St. Cecilia Society has finished a successful season with four interesting programs. Debussy's L'enfant prodigue was presented with Mrs. Glenwood Fuller, soprano, as Lia, Russell Forwood, tenor, as Azael, and Thomas Heines, baritone, as Simeon. The chorus was directed by Harold Tower, the orchestra by Albin Preusse, and the ballet by Calla Travis and Esther Hansen, who was also a soloist. Marguerite Fields was the dramatic director, and Mrs. Garnet Black Wolff was the pianist. Chairman of the day was Mrs. E. W. Tinkham.

Gertrude Peterson and Lucy Lewis appeared in a duo harp recital, a group by Carlos Salzedo being of unusual interest and appeal. Mrs. C. Harley Bertsch was chairman for this program.

A concert by the St. Cecilia Chorus, Mr. Tower director, assisted by Mrs. Paul A. Humiston, soprano, and Mrs. Keith R. Houston, cellist, was arranged by Mrs. F. A. Montelius. Words to three songs, The Daughters of the Apple Tree, Hushed, and May Time, were written by Letta Thomas, and set to music by Maria Lund Royce, both local writers. The accompanists were Mrs. Royce and Mrs. Joseph W. Putnam.

Esther Payne Muenzer and Isabel Laughlin of Chicago, gave a piano recital for the St. Cecilia Evening Club, of which Eugene Phillips is president. Silvio Scionti, whose pupils they are, accompanied Mrs. Muenzer at the second piano for the Concertstück by Chaminade, and Miss Laughlin for the concerto in E flat by Liszt. The artists were entertained by Mr. and Mrs. Phillips, and the following day gave an informal recital in their studios.

A large audience attended the second annual Choir Festival in the Civic Auditorium. The program was arranged by the Grand Rapids Choirmasters' Association. The choral numbers were conducted by Harper Maybee of Western State Normal College, Kalamazoo, the hymns by Haydn Morgan, supervisor of Public School Music, and Junior College Orchestra by Karl Wecker.

The Westminster Choristers of Park Congregational Church, C. Harold Einecke director, won first place in a competition and festival of sixty choirs at Princeton, N. J. They gave several concerts while in the East. H. B. R.

HOUSTON, TEX.—The first meeting of the Houston Symphony Association with its new president, Joseph S. Smith, was held on May 22 at the Warwick Hotel. This was one of the most important and successful meetings in the history of the association. Those in charge of the membership drive reported a large increase in new members. The symphony orchestra will play six concerts in Houston in 1934-35 and several out-of-town contracts have been signed.

Many dissimilar recitals have marked the closing teaching season. These programs have brought forth many earnest students, and voice and instrumental music presented ranged from Mozart to Bloch.

On May 26 in Town Hall, under the direction of Mrs. John Wesley Graham, the Municipal Chorus, an organization of children from four to fourteen years old, offered an interesting assortment of chorus numbers.

Jack Abram, a young Houston pianist, gave a concert on June 4 at the home of Mr. and Mrs. H. M. Lull. Mr. Abram is a scholarship pupil of Ernest Hutcheson at the Juilliard School of Music in New York.

Mrs. John Wesley Graham each week takes her pupils to other towns, where they have appeared before well filled houses. Two of the towns visited were Navasota and Bay City. In the recital in Bay City over fifty people sang.

The Symphony Orchestra Association is maintaining its headquarters in the Chamber of Commerce Building. The winter programs will include a number of operatic excerpts and possibly a performance of Ravel's Bolero.

A recital during the week of June 17 to 23 was given by Mildred Foster, who presented a group of her pupils, ranging in age from eight to sixteen years. At the conclusion Miss Foster introduced Dorothy Asbury, who has just returned from a year's study in Vienna.

Others giving interesting recitals were: Lillian McFarland, Mrs. Tom Rowd, Susie Sain, Mrs. George Raezer, Pauline V. Gribbin, Alice Westling, Louise Brasher Josserand, and H. T. Huffmaster, who gave the final concert in a series of three, presenting his music students. These were assisted by the choir of St. Paul's Methodist Church. K. B. M.

INDIANAPOLIS, IND.—The Indianapolis Männerchor observed Music Week with a concert under the direction of Karl Reckzeh. Compositions by Hale, Silcher, Attenhofer, Pfeil, Mark, Kistler and Wagner formed the choral part of the concert. The direction by Mr. Reckzeh was of unflagging alertness and judicious restraint, the singing being marked by a robust and rousing quality. Hulda Lashanska was soloist in songs by Bach, Schubert, Schumann, Brahms and Strauss. Flexible rhythm as well as beauty of tone in her singing gave satisfaction to the audience. Elsa Fiedler provided excellent accompaniments.

The Indianapolis Symphony Orchestra contributed a vital part to Music Week in a popular concert at the Murat Theatre. Ferdinand Schaefer gave careful and vigorous readings to all numbers. Mr. Schaefer obtained his most vivid tonal effects in the 1812 Overture and the Unfinished Symphony. The concert was a brilliant success, as was demonstrated at the close, when the audience gave conductor and players an ovation.

The Indianapolis Matinee Musicale closed its fifty-seventh season with a program of English music in the Ayres Auditorium.

Mu Phi Epsilon and Sigma Alpha Iota have concluded their series of interesting musicales. These organizations have created a demand for a higher type of music in this city. H. C. G.

OKLAHOMA CITY, OKLA.—Oklahoma University, at Norman, presented in concert a native son and graduate of the Fine Arts Department, Joseph Benton, known professionally as Giuseppe Bentonelli, who for the past eight years has been singing in opera in Italy. Mr. Bentonelli received an ovation from his alma mater and gave a refreshingly new program with style and finish. Following the concert, a reception was held for him in the home of Dr. W. B. Bizzell, president of the University. Mrs. Bizzell was assisted in receiving by members of the faculty.

Mr. Bentonelli sang at the opening of the Chicago Fair and the next week gave a program under the auspices of the Ladies' Music Club in the summer garden of the Skirvin roof, followed by luncheon for several hundred guests. He will fulfill several engagements in this state before his return to Italy late in the summer.

Hayden Owens, head of the voice department of the Oklahoma City University, presented his *a cappella* chorus in a program of outstanding selections recently in the Fine Arts Auditorium of the University.

As a part of its plans for the coming season, the Oklahoma Chamber Music Society will hold a competition to choose a work by an Oklahoma composer to be played by its Sinfonia. F. P. H.

PORTLAND, ME.—Various music clubs participated in the Maine Garden and Flower Show, which was held at Danish Village, Scarboro. Mrs. Guy Gannett, president of the Maine Federation of Music Clubs, was chairman. She was assisted by Mrs. George Gould, Julia Noyes, Louise Armstrong, Marion Theis, Evelyn Carroll, Nellie McCann, Gertrude Buxton, and Mary Seiders, who served as hostesses. At the opening of the exhibition, on Tuesday evening, at the pre-showing, Jane Whibley was the soloist, and Margaret Johnson, the violinist, accompanied by Gertrude Buxton.

On Wednesday, the Ethelbert Nevin Club, of Sanford, presented a program; a special feature being a composition in three parts for women's voices, written by Iva Grant, and dedicated to Cora Pierce Richmond, director of the chorus. Pupils from the Eastern Music Camp also gave selections. The Fremstad Club, of Bridgton, were heard on Thursday afternoon, the soloists being: Mrs. La Vanche Staley, soprano, and Harry Lundy, baritone. Isabelle Jones, local soprano, sang several songs in costume, and Loretta Larochelle played piano numbers. The evening concert was presented by the Polyphonic Society, directed by Alfred Brinkler. The soloists were: Mrs. Frank Dinsmore, contralto, and Elstad Smith, tenor. Constance Rundlette was the accompanist.

On Friday afternoon was the presentation of the poetic play, To a Wild Rose, by the Gorham Garden Club. The play was written by Edith Lowell, and is based on Edward MacDowell's composition of the same name. Selections were given by the Schubert Trio of Kennebunk, consisting of Mary Lord, violin; Mrs. Walter Cole, cello; Mary Bennett, piano. The Glee Club of the Wayneflete School were heard in several numbers. The Rossini Club Chorus provided the musical entertainment for the evening. The program was devoted entirely to the interpretation of nature in music. The soloists were: Gladys Russell Cook, Isabelle Jones, Anne Dyer and Helen Ward, sopranos, and Bertha King Fenderson, contralto. Sylvia Rowell was the assisting violinist, and Marion Theis conducted the chorus.

On Saturday, Children's Day, the Pageant of Youth was presented with more than 500 participants, under the direction of Bernadette Moreau and Laura Usher. Music was furnished by the Lincoln Junior High

ROSA DOMINGUES,

Mexican lyric soprano, was sent to Frantz Proschowski for study in New York after winning wide popularity as a radio singer in her native land. She christened Station XED at Reynasa, Tamanlipas, and was heard from that station for over a year. Then she was called to inaugurate XER, where she has been singing three years. This station's broadcasts are heard in Spain, Germany, Japan, China and South America.

JOHN BOVINGDON
Poet-Dancer of Soviet Russia
JULIET NICHOLSON
Concert Pianist
INTERNATIONAL SINGERS
Double Quartet of Women's Voices
Management: Donald M. Fay, 152 W. 42nd St., New York

The David Mannes Music School
David and Clara Mannes, Directors
• • •
New Members of the Artist Faculty, 1934-1935
VINCENT V. HUBBARD
the well-known singing teacher of Boston, will teach at this School next season. Teacher of Charles and Arthur Hackett, Roland Hayes, Edward Matthews, Rose Zulalian, and many others in the professional world.
WINSLOW CHENEY
will have charge of the organ department. Mr. Cheney is an exponent of the complete organ works of Johann Sebastian Bach, having made an exhaustive study of these works with Marcel Dupré in Paris, and is authorized by him to teach the French school of organ playing.
157 East 74th Street New York
Steinway Piano

School Harmonica Band, Girls' Glee Club, Boys' Chorus, Deering High School Band, Lincoln Junior High School Band. Frank Rigby conducted the bands, and the glee club and chorus were directed by Maude Haines.

The Portland Men's Singing Club was heard Sunday afternoon. The soloists were: Beatrice Richards, soprano, and Evelyn Badger Carroll, contralto. The club was assisted by the Portland String Trio, consisting of Margaret Johnson, violin; Katherine Hatch, cello; and Gertrude Buxton, piano. An impressive program, arranged by Mrs. Foster Haviland, was presented Sunday evening by seven church choirs.

On Monday, the closing night of the exhibit, a replica of the annual Danish national festival, Midsommernatsfest, was given. This was under the direction of Dagmar Potholm Peterson. Danish folk dances were given by members of the Wayneflete School, and a play was presented by a cast from Westbrook Junior College. The music was in charge of Rupert Neily, Gracia Wardle, and T. F. Bye.

There was a large attendance throughout the festival. S. R.

PORTLAND, ORE.—One of the major events of our annual Rose Festival was the performance given by the Portland Junior Symphony Orchestra (110 juveniles) and its youthful chorus of 150 voices and ballet of 100 youngsters. The second half of the list held Tschaikowsky's Nutcracker ballet (Act II), which was delightfully interpreted by the dancers and orchestra. William F. Christensen as Nutcracker, Natalie Lauterstein as Marie, and Janet Reed as Sugar Plum, gave satisfaction by their dancing. Jacques Gershkovitch directed with his customary skill. This event, replete with beauty and a riot of color, took place in the Civic Auditorium. Some 5,000 Oregonians attended.

The Portland Woman's Symphony Orchestra (D'Zama Murielle, conductor) recently made its début at the Auditorium. Margarethe Anne Tisdale, soprano, assisted, as did the First Presbyterian Church Choir (Clarence L. Faris, director). The program, which was dedicated to Our Mothers, contained numbers by Bach, Beethoven, MacDowell, and two local composers, Gerard Gerritsen and Lucile Cummins, whose works contributed to the enjoyment of the audience.

Success marked the annual convention of the Oregon Federation of Music Clubs. Joselyn Foulkes, Portland pianist, was elected president, succeeding Helen Calbreath. Among the speakers were Mrs. John Alexander Jardine, national president; Lillian Birmingham, national chairman of past presidents, and Marion Bauer, New York composer. Ninety-six organizations were represented at the convention, which was held in the Benson Hotel.

Under the auspices of the Portland Opera Guild, Laura Sharp Chilson staged her Opera Petite at the Taylor Street Theatre. In the cast were Mona Paulee, Earl Rankin and William Burgess. Katherine Laidlaw's ballet assisted. D'Zama Murielle directed. The audience gave evidence of appreciation.

Dent Mowrey, local pianist, seated before a telegraphic typewriter at the Western Union Telegraph Company's Portland office, played the Oregon state song on the carillon at the Chicago World's Fair.

Steers & Coman's artist series for 1934-35 will include the Monte Carlo Ballet Russe, Richard Crooks, Fritz Kreisler, Lucrezia Bori, Lawrence Tibbett, and José Iturbi. J. R. O.

SAN ANTONIO, TEX.—The members of the Tuesday Musical Club honored Mrs. Eli Hertzberg, founder and life-president, at its "third of a century" anniversary celebration, held in the municipal auditorium. The committee consisted of Mrs. S. J. Chandler, Mrs. Leonard Brown, Mrs. Ernest Scrivener, Mrs. A. M. McNally, Mrs. Richard Craig, Mary Graham, Mrs. Halstead Dorey, Mrs. Paul Rochs, Mrs. John B. Albright, Mrs. F. E. Tucker, Mrs. J. C. Busch, and Mrs. Edward Sachs.

Mayor C. K. Quin made an address in which he gave Mrs. Hertzberg unstinted praise for her many years of untiring devotion and most faithful service to the cause of music. All participants were grouped on the stage and all departments of the club were represented. The program was as follows: organ, Sonata No. 1, Allegro assai (Guilmant), Estelle Jones; string octet, Prelude to Lohengrin (Wagner), Walter Dunham, director, Ruth Herbst MacDonald, accompanist; double vocal quartet, Spinning Song from The Flying Dutchman (Wagner), Charles Stone, director, Mrs. Edward T. Harker, accompanist; junior department, Suite (Mozart), junior orchestra, Edward Clark, director; juvenile department, Early Morning in May (Beethoven), juvenile carolers, Mrs. Louis A. Hartung, director, Mrs. S. J. Chandler, accompanist; piano ensemble, Dance Macabre (Saint-Saëns), Ruth Herbst MacDonald and Dorothy Bell Newton; harp, Largo (Handel), Ira Mae Nethery and Mrs. James H. Calvert, Maud Powell Freeman, violin obbligato; La ci darem la mano from Don Giovanni (Mozart), Betty Longaker Wilson, soprano, and Warren Hull, baritone, Walter Dunham, accompanist; Chaminade Choral Society, Lullaby (Brahms), Calm as the Night (Bohm), Walter Dunham, director; Agnes Sanchez, accompanist; solo on miniature piano, Jeqita Goodman, niece of Mrs. Hertzberg. At the close, an informal reception was held, in a space cleared in the centre of the hall, where the many floral tributes sent to Mrs. Hertzberg had been placed.

An artistic performance was given following the annual luncheon (Mary Graham, chairman) which closed the season's work of the Tuesday Musical Club. It was entitled A Musical Miniature and depicted an episode in the life of Richard Wagner, relative to the writing of Tristan and Isolde. The cast was as follows: Wagner, Fritz Neuhauser; Liszt, Albert Herff Beze; Minna, Jewel Carey; Mathilde, Barbara Brown; Tristan, Joe McShane, and Brangäne, Melba Baird. The accompaniment was played by Jean Rapoport and Irma Goeth, violinists, and Ira Mae Nethery, harpist. Rolly Hamilton was in charge of the lighting. The production was staged and directed by Maria Ascarra, who gave the outline of the story preceding the performance. At the close, beautiful gifts from Mrs. Hertzberg were presented to the officers and chairman of various departments.

The outstanding event of music week, sponsored by the San Antonio section (Mrs. Hertzberg, president) of the National Music Week Association was a music festival of which Mrs. Harold Schramm was chairman. Mayor C. K. Quin opened the program with an address. Numbers were given by the Festival Orchestra, conducted by Ernest Hauser; the combined girls' and men's glee clubs from the University of Texas, directed by Gilbert E. Schramm; John M. Steinfeldt, pianist; and a mixed chorus of 200 Negro singers, directed by T. L. Lowery. The Rose Maiden (Frederic H. Cowen) was sung with orchestral accompaniment. conducted by Walter Dunham. The soloists were: Betty Longaker Wilson, soprano; Zulime Herff Simpson, contralto; Alexander Johnson, tenor; and Warren Hull, bass. The chorus numbered 550. A number of the singers came from nearby towns. S. W.

SEATTLE, WASH.—The closing concert of the local Pro Musica was devoted to a lecture-recital by Marion Bauer. Discussing the relation of present day music to the past, Miss Bauer traced the development of the dance and art music from its inception. No less interesting than her lecture were the illustrations provided by a coterie of local pianists, who provided excerpts ranging from Bach and Brahms to moderns such as Gruenberg, Milhaud and some of Miss Bauer's own compositions. The pianists appearing were Dorothea Hopper Jackson, Margaret Joslin, Elizabeth Child Turner, Helen Louise Oles and Herman Ulrichs.

The Cornish School's active season was brought to a fitting conclusion with the annual Commencement exercises, held June 10 in the Cornish Little Theatre. Some thirty-five students received certificates from the various departments. After a week of vacation, the summer session opened and will run until July 31.

SHREVEPORT, LA.—The Shreveport Symphony Orchestra, in joint concert with the Worden Piano Ensemble, entertained the Louisiana Federation of Music Clubs during its annual convention in this city. The program was enthusiastically received, and included the Rienzi overture, Wagner; Tschaikowsky's symphony in B minor; Bach's concerto for four pianos in A minor; the Espana Rhapsody by Chabrier; Schubert's Ballet Suite, No. 1 from Rosamunde, and the March Hongroise, from Damnation of Faust by Berlioz.

The orchestra was conducted by J. Vernon Stanger, and the piano ensemble, comprised of fifteen pianos and thirty pianists, was organized and conducted by Anna Bell Worden. O. M. L.

Geiger and Shankman Continue Radio Activities

Elvira Rosina Geiger and Samuel Shankman, pianists, gave a group of duets over WHOM on June 2, presenting an all-Italian operatic and classic program. Mr. Shankman appeared in a solo program from WBNX, June 4, playing excerpts from Mozart's concerto in D minor. This was the first in a series of concertos which Mr. Shankman performed during following weeks.

Playing the orchestral score in a special piano arrangement, Mr. Shankman presented concertos of Chopin, Mozart, Beethoven, Saint-Saëns, Liszt and other masters. Also over these stations, he has recently broadcast Chopin selections, and was heard in Leschetizky's concert arrangement from Lucia di Lammermoor, and other pieces, executed with the left hand. With Mme. Geiger he broadcast an all-French program of piano duos by Godard, Durand and others. Mr. Shankman also presented an all-Hungarian program on June 24, interpreting parts of four rhapsodies by Liszt and further duets with Mme. Geiger.

Omaha Scene of Festival By Midwestern Singers

Choral Groups from Four States Participate in Sängerfest—Omaha Symphony Orchestra Assists

OMAHA, NEBR.—The Sängerfest of the midwest district, which comprises the states of Nebraska, Iowa, Missouri and Kansas, was held in this city on a recent week-end and achieved a notable success. Augmenting the ranks of the Omaha Musikverein, under whose sponsorship the event was held, were many local singing groups and numerous delegations from other cities, so that the mass chorus numbered around 450 singers. All of these, and the Omaha Symphony Orchestra in addition, functioned under the baton of Stanley Jan Letovsky, the musical director of the affair.

The chief event opened with a stirring performance of the Jubilee overture by von Weber, following which came numbers by the male chorus, the Entrance of the Guests from Tannhäuser, for mixed chorus and orchestra, original orchestral compositions by the director, Mr. Letovsky and Wilbur Chenoweth, Nebraska composers whose work revealed talent and skill, and numerous other choral works for various combinations. Mr. Letovsky kept his forces under constant and expert control, directing with authority and dynamic temperament.

Karl Jörn, tenor, formerly of the Metropolitan Opera, was the applauded soloist in two Wagnerian excerpts and a song group by Richard Strauss.

A popular feature of the gathering was the outdoor singing contest, participated in by eight different singing groups. Male choruses from Kansas City, Mo., and Deshler and Stanton, Nebr., emerged victors in the several classifications.

Musical happenings at the Joslyn Memorial have of late enlisted the services of Louise Shadduck Zabriskie, Esther Leaf and Charles Leech Gulick, organists, Ruth Sibley, cellist, Berenice Dugher, Evelyn Smith and Dorothy Cogswell, pianists, and the Municipal University of Omaha Orchestra, Henry G. Cox, director. J. P. D.

Maganini to Give Concerts at Harvard Club

Quinto Maganini and his Chamber Symphony Orchestra will present their annual series of summer concerts at the Harvard Club in New York City, beginning on July 11 and continuing until Labor Day. This is the third consecutive season of these weekly concerts which are given for the members of the club. Mr. Maganini plans his programs along the lines of the Boston "pop" concerts.

WALTER

RUMMEL

PIANIST

Fayer photo, Vienna

"WE WERE not surprised to find the Opera packed to bursting for Walter Rummel's recital, but it is astonishing and symptomatic that an artist, in the course of one week, achieves twice the maximum capacity audience of the Opera. Walter Rummel arouses extraordinary enthusiasm in the crowd. The public sees in him certainly a prophetic reflexion. One could feel this magnetism when the throng acclaimed him and when, from the highest galleries, overwhelming outbursts of enthusiasm echoed down upon the stage."

L. Darouy

BOOKING NOW FOR 1934-1935

Sole Representative: LOUIS WINS,

67, rue de Tocqueville, Paris, France

Summer Opera Productions Will Be Given in Asbury Park, N. J.

Series Under Direction of Enzo dell'Orefice and Florence Lee Holtzman to Aid Native Singers

A project of far-reaching importance to the American artist and American opera in general is that sponsored for this summer by Enzo dell'Orefice and Florence Lee Holtzman. The New York Grand Opera Company, of which Maestro dell'Orefice is artistic director and Mme. Holtzman executive secretary, will give a ten weeks' season of grand opera in Convention Hall at Asbury Park. Performances will be staged on Friday and Saturday evenings of each week, from July 13 to September 15. Popular prices will prevail. In addition to Maestro dell'Orefice and Mme. Holtzman, other officers of the organization include Major Max Vivier, assistant executive director; Elizabeth Goepp, technical director, and Vera Costini, secretary and treasurer.

For a number of years Mme. Holtzman divided her time between New York, Paris and Italy, guiding the careers of many American artists in opera abroad. Based upon this experience, Mme. Holtzman believes there is a great need in America for organizations such as the New York Grand Opera Company, the policy of which is to give opportunities to our native young artists to rise to the first ranks among the professionals of the lyric theatre.

"Of course," Mme. Holtzman said, "the Asbury Park season has enlisted a number of artists of established reputation. Our roster contains the names of leading singers of the Metropolitan Opera, the Chicago Civic Opera, the Paris Opera-Comique, La Scala, and many others.

"Our repertoire is drawn from the standard works, and performances will be given in French, Italian, German and English. We have an orchestra from the Metropolitan, chorus from the Philadelphia Civic Opera, and a thoroughly modern staging.

"Maestro dell'Orefice, our artistic director, is a graduate of the National Royal Conservatory of Italy and former choral director of San Carlo Opera, Naples. Later he was engaged by Caruso as his coach and musical mentor. With the great tenor, the Maestro toured widely and was with him during his engagement at the Metropolitan from 1909 to 1913. He is now an American citizen.

Personnel Largely American

"In 1932 dell'Orefice organized the New York Grand Opera Company in the interest of young American singers. Eighty-five per cent of our personnel is American. It is our policy to feature American talent, but we do not sacrifice art to nationalism.

"This season of opera at Asbury Park," said Mme. Holtzman, "is the fruition of a long cherished ambition of ours. It is our ultimate goal not only to afford opportunity for American singers, but for American scenery painters, ballet masters and composers, as well. Our country teems with young talent, both the creative and the interpretative.

"Of course America has several renowned opera companies, where the best in singers and performances are offered. But it is virtually impossible for a young artist to step from the studio onto the stage of one of our leading opera houses, before an audience demanding the most finished in vocal and dramatic art.

Experience an Essential

"European countries have their provincial theatres where the neophytes may gain poise and confidence by associating with seasoned professionals. American singers should have a similar opportunity here."

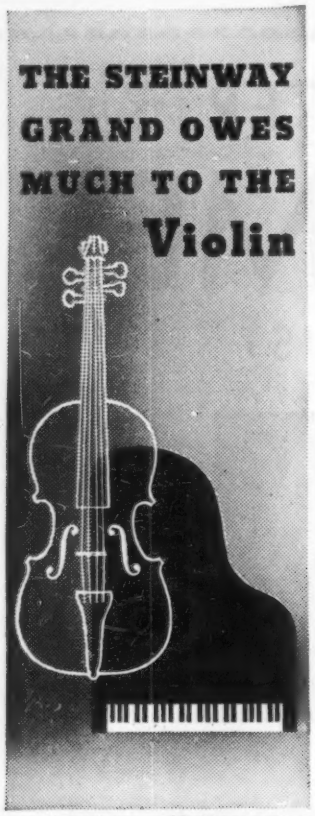
Maestro dell'Orefice and Mme. Holtzman have received the endorsement of many prominent Americans, including Rosamond Giler, former president of the Cosmopolitan Club and a member of the National Theatre Conference of America; Francis MacFarland, head of the C.W.A. for musicians; Katherine Locke, lecturer and author, and Geraldine Farrar. Miss Farrar's dedication is as follows:

"It seems to me the moment is propitious for organizations such as yours to further the needs of our own young native talent—singers, instrumentalists, painters, designers—in the realm of the lyric theatre, and to encourage and sustain them when they are ready to bridge the gap between the studio and stardom in the leading opera houses of the world. The listener should lay aside any snobbish apprehension that low priced opera necessarily means poor performances. The public must realize that the routine and ensemble so highly enjoyable at insignificant cost in European lyric theatres can be procured readily here at home if we here build up similar support and sponsorship.

"Tolerance for youthful 'growing pains,' sympathy with modest aims, and a desire to see the development of a national lyric theatre become a practical fact—these should inspire us all to work in concert for this idea and not 'damn with faint praise' those who with energy and foresight devote themselves to this aim.

"Let us provide the framework and take pride—as do the Europeans of culture from pit to gallery—in the development of our own talent and watch them rise to eminence at home amongst us rather than adhere to the old custom of applauding only those later achievements accomplished and labeled under alien circumstances and under alien skies."

M. L. S.



Theodore Steinway (the first) studied the violin. And when he was quite convinced that it was the long, unbroken curves of its box which gave the instrument its surpassingly beautiful tones . . . he changed the entire construction of the Steinway frame.

For then, as now, the first ideal of the Steinway family was to give their beloved piano the most glorious tone possible to a keyboard instrument. No research was too arduous, no investment too great, no experiment too hazardous, if only the Steinway could be brought nearer to perfection. That adventurous spirit still lives, and today in the Steinway shops the search for improvement goes on as quietly and as ceaselessly as when the earliest Steinways were built.

Wagner and Liszt used the Steinway in their time; Paderewski, Hofmann and Rachmaninoff use it today. But the Steinway is primarily a piano for the home . . . within the reach of the average income. And prices at present are lower than they have been for many years. In Greater New York, a new Steinway can be purchased only from Steinway & Sons, at Steinway Hall, 109 W. 57th Street, New York City.

For temporary use Steinway pianos may be rented at very reasonable prices

Steinway

THE INSTRUMENT OF THE IMMORTALS

Svecenski Artists Heard

Claire Svecenski offered an unusual program at Aeolian Hall on June 7, presenting fifteen of her students in a concert of Spanish music. The performers were Elizabeth O'Leary, Moira Walsh, Mercedes Theisen, Mary Clare Faul, Ottilie Siemund, Lucinda Shaughnessy, Mary-Louise Strong, Shirley Usher, Carmen Rubert, Rozelle Gould, Maria Andrich, Yolanda Bolotine, Beatrice Fuchs, Mary Danaher and Josephine di Corcia.

The program included a number of compositions not often heard, such as Chavarri's El Viejo Castillo Moro and Turina's El Faro de Cadiz, Valencia and Cordoba.

In the first part of the program, Lecuona's Cordoba was played with obvious enthusiasm by Ottilie Siemund. Little Mary-Clare Faul gave a pleasing performance of Maduro's Creole Melody, and Shirley Usher, whose feet could hardly reach the pedals, won honors for her playing of Albeniz' Malagueña, which she was obliged to repeat by request.

Maria Andrich and Rozelle Gould displayed talent and temperament in numbers by Lecuona, Albeniz, Chavarri and Turina, and Josephine di Corcia, a young radio artist, showed a fine musical gift in her interpretations of two numbers by Turina and the Ritual Fire Dance by Falla. Another young artist-student, Beatrice Fuchs, gave an excellent performance of Infante's Gitanerias, revealing a well-developed technic and good phrasing. Two little girls, Mary-Louise Strong and Yolanda Bolotine, showed pianistic ability, musicianship and fine tone quality in playing compositions by Granados, Turina and Falla. The latter is the daughter of Leonid Bolotine, violinist and concermaster of the New York Orchestra. The audience filled the hall and applauded enthusiastically. This concert was such a success that Miss Svecenski has been requested to repeat part of the program in the fall.

M. J.

Metropolitan Opera House To Be Renovated

(*Continued from page 5*)

New marble floors will be placed in the lobbies, and new plumbing and circulating ice-water fountains are among the projected improvements. It is also expected that the stage will be remodelled extensively, new marquees set up at the entrances, and eventually an elevator orchestra pit will be installed. In addition it is reported that a complete redecoration, reupholstery and carpeting of the auditorium will take place.

Paul D. Cravath, chairman and president of the Metropolitan Opera Association, Inc., said in reference to the renovation of the theatre:

"No part of the fund for maintaining Metropolitan Opera performances, toward which many patrons of opera have generously contributed, will be applied to the expenditures for reconditioning the Metropolitan Opera House building. The fund for this latter purpose will be furnished by the Metropolitan Opera and Real Estate Company (whose stockholders are the parterre boxholders), which owns the Metropolitan Opera House and leases it to the Metropolitan Opera Association, Inc., the operating company. The entire fund contributed by the patrons of opera to maintain Metropolitan Opera will be exclusively applied, as heretofore, to defraying the cost of the production of opera."

Additions to Roster

The announcement of a new American opera, the sixteenth native work to be given by the company, roused interest in the composer, who until now has had little representation on New York programs. Mr. Seymour was born in Los Angeles and is forty-one years old. As a youth he studied theory with Fannie C. Dillon, composer, and also took lessons on the violin, though he was largely self-taught in composition. He was graduated from the University of California in 1917 and two years later won an M. A. degree in Slavic languages. He went to Europe for further study and since 1926 has been director of the department of Dramatic Art at the Sacramento Junior College, also lecturing on music and drama for the University of California. Mr. Seymour has composed six operas, and chamber music which has been heard in California cities.

Casting of his opera has not been announced, but it is unofficially reported that Lawrence Tibbett will sing the rôle of the Pasha and that Marek Windheim will have another assignment in this work in English.

Ettore Panizza, who assumes the leadership of Italian repertoire, was born in Buenos Aires of Italian parents, studied at the Milan Royal Conservatory and began his career at the Costanzi Theatre in Rome. He also conducted at La Scala, the Naples San Carlo, at Covent Garden, in Vienna, Paris, and in Spain, as well as with the Chicago Civic Opera several seasons ago, and regularly during the winter series at the Colon in his native city, where he is now active. Mr. Panizza has also led orchestral concerts at La Scala and in other cities. He has also composed an opera and has edited Berlioz' Treatise on Instrumentation.

Helen Jepson, born in Titusville, Pa., made her stage début at fifteen while a high school student in Akron, Ohio. She won five scholarships at the Curtis Institute of Music, studying under Horatio Connell and Queena Mario, and sang both with the Philadelphia Civic and Grand Opera companies, also at Montreal and Athens, Ga., in opera, besides singing in concerts and radio programs.

Mary Moore, who will make her début in opera, is a pupil of Edythe Janett Magee, and was engaged as a result of an audition at the Metropolitan. She is twenty years old, a native of New York City, and has coached with Richard Dellera, assistant conductor at the opera house. She will sing coloratura rôles.

Myrtle Leonard was born in St. Paul, Minn., and received her education at Notre Dame Convent, Alameda, Cal. Following study in New York with Francis Stuart, she sang in concerts and radio, studied with Giuseppe Sturani, an assistant conductor of the Metropolitan, and last season appeared with the San Francisco Grand Opera Company.

Kathryn Meisle, a native of Philadelphia and a graduate of the Philadelphia Conservatory, has held a prominent place in American concert and opera for some years. She made her début as soloist with the Minneapolis Symphony Orchestra in 1921 and her operatic début as Erda with the Chicago Civic Opera in 1923. She has also appeared with the San Francisco and Los Angeles Opera forces, at the Cologne Opera, and in America with many orchestras and as soloist at festivals. She is the wife of Calvin Franklin, New York manager.

Anny Konetzni has won prominence in recent seasons in appearances at the Berlin and the Vienna State Operas. She sang leading rôles at Buenos Aires with the Colon Opera Company last year in the Wagnerian works. Her repertoire includes Isolde, Kundry, the Brünnhildes.

Mr. Borgioli was born in Florence, and joined the Dal Verme Opera Company in Milan in 1918. Since that time he has sung in Rome, Naples, London, Monte Carlo, Lisbon, Madrid and other cities. Since his arrival in America in 1928 he has sung widely in concert, and has appeared in opera in South America and on the Pacific Coast.

Gatti-Casazza's Statement

In connection with his announcement, Mr. Gatti-Casazza made the following statement:

"To all of last season's Metropolitan Opera subscribers and to the great operagoing public I wish to express my thanks for their interest and support, and I wish to voice my deep appreciation for the unfailing devotion demonstrated by the members of the committee for maintaining Metropolitan Opera, and to Miss Lucrezia Bori, the untiring and enthusiastically hard-working chairman of this committee, special thanks are due.

"Furthermore, I wish to convey my gratitude to the thousands of contributors to this fund for maintaining Metropolitan Opera, and to our artists, orchestra and chorus, who donated their services to the benefit performance given for this fund.

"The Metropolitan operagoing public may rest assured that next season will maintain high artistic standards in the selection of a varied repertoire and the presentation of interesting artists."

Grace Spofford Associate Director of New York College of Music

Carl Hein, director of the New York College of Music, announces the appointment of Grace Spofford as associate director of that institution. Miss Spofford's career as a music educator has been unusually varied. A native of Haverhill, Mass., she was graduated from Smith College where she majored in music, and later was graduated from the Peabody Conservatory in piano and organ. After several years at the Peabody as instructor in piano and supervisor of normal piano teaching, Harold Randolph appointed her executive secretary of the conservatory, a post which she held for seven years.

GRACE SPOFFORD

When the Curtis Institute was organized, in 1924, Miss Spofford was appointed dean of that institution. During her seven years' incumbency of that position, Miss Spofford aided in organizing the institute and came in intimate contact with the leading musicians of this country and Europe. She resigned in 1931, to make a special study of educational broadcasting in the leading centers of Europe, returning to this country to aid the work for unemployed musicians. During the past season she has been associated with Mme. Olga Samaroff in the organization of the Layman's Music Courses, and has given several series of lectures on the New York Philharmonic Orchestra programs as well as a course in music appreciation at the Beekman Hill Forum.

Vienna Holds Festival Weeks

(Continued from page 5)

Classical and modern works sound surprisingly well in this *Besetzung*, and Conductor Gustav Gabelles caused as much applause with Berlioz and Honegger as with the accompaniment of a Saint-Saëns' piano concerto, well played by young Nina Cheridjan. Sometimes the 100 wind instruments blended with the piano even better than the normal orchestra.

The cultivation of serious, and even modern, music has so far penetrated the schools here that the Austrian State secondary schools for boys and girls were able to give a first class performance, with a chorus of 400 and the Vienna Symphony Orchestra, of such works as Walter Braunfels' Ammenuhr and the Schumann's women's choruses supplied by Hans Pfitzner with orchestral accompaniments. Such concerts are as significant for Austria's musical development as the great festival concerts of the artists. The public filled the great Musikverein Hall to the last seat.

INTERNATIONAL DANCE COMPETITION

Concurrently with these serious concerts, the International Dancers' Competition was held—obviously in continuation of the policy inaugurated with the singing, violin, and piano competitions of recent summers. It is to be questioned whether it was right to exclude from this year's competition the well-known Viennese dance groups, as having already "arrived." Other countries certainly sent dancers whose names were already well known. Two young Polish girls emerged victorious from the final tests—Paula Nirenska and Janina Mieczynska by name, the first with a stylized, intellectualized group composition, the other with a Polish folk dance which was really remarkable, both choreographically and intellectually.

Aside from this competition, dance festival concerts were held in the large hall of the Konzerthaus. The first was given by Grete Wiesenthal—an artist who captivates by means of charm and grace. Very interesting was the second evening, given by La Meri, an American dancer, which deserves an ethnographic essay by itself. Folk dances of the ancient and modern world were presented in a very characteristic manner in the respective costumes. The Hawaiian round dances and the American *Taos* boop dance were particularly interesting to European spectators.

GIGLI SINGS THE DUKE

One of the most brilliant events at the end of the regular opera season was a Rigoletto performance with Beniamino Gigli as the Duke. It was the first time in many years that the Viennese had an opportunity of hearing this famous singer in opera. The beauty of his voice, the clearness of his enunciation and his musical intensity caused him to be acclaimed with enthusiasm. The Hungarian baritone, Alexander Sved, was the Rigoletto and this guest, too, was cordially acclaimed.

For several weeks after her return from America Lotte Lehmann sang nearly every day in the State Opera. Although the real opera season is over and the public prefers trips to the nearby mountains to stuffy nights in the theatre, a large audience assembles every time that Lehmann sings. She appeared in Fidelio, Lohengrin and Richard Strauss' operas. All this was followed by a period during which Lehar's Giuditta was performed about four times every week, for Richard Tauber is in Vienna again to be cheered and applauded evening after evening.

KLEMPERER CLOSES SYMPHONY SEASON

Otto Klemperer conducted the last Philharmonic concert of the season. He had an excellent program and the hall was nearly sold out. After Berlioz' Carneval Romain overture he played the three Debussy Nocturnes in a profoundly impressive performance, in which the outstanding work of the Staatsoper chorus was a feature. In Stravinsky's Petrouchka suite Anatol Rapoport, the young American pianist, played the difficut piano solo and displayed an excellent technic. The second part of this concert was Mendelssohn's Midsummer-Night's Dream music, comprising not only the well-known overture and wedding march, but a quantity of other pieces, as well as songs and choruses. It is Klemperer's merit to have revived this charming music. Elisabeth Schumann and Aenne Michalski were the soloists for the songs. Ferdinand Onno and Maria Bard were the speakers in the melodramatic parts of Puck and Oberon. The concert was a tremendous success for conductor and the orchestra.

Adolf Busch, the German violinist, who has not played in his own country for more than a year, was heard in a special concert with orchestra, conducted by Paul Breisach (formerly conductor at the Opera in Berlin, but expelled from Germany). The program included three concertos—Beethoven, Mozart (A major) and Dvorak, with its fine Slavic melodies. Busch was in his best form and the audience listened in rapt attention.

Franz Schütz, Viennese organist, gave his characteristically best in old organ music and some pieces of Reger on the occasion of Reger's death anniversary.

FOUR YOUNG COMPOSERS WIN PRIZES

Since the death of Director Emil Hertzka, head of the Universal Edition, a considerable sum of money constituting the Hertzka Prize is annually divided among young composers. On the occasion of this year's prize-giving a recital was given of the works which carried off the Hertzka Prize last year. We heard three chamber music pieces, all composed in the style of Arnold Schönberg's "twelve-tone music," so called because instead of the usual key, or tonality, the twelve tunes of the chromatic system are used according to a certain prescribed succession. It is a very complicated music and in most cases not to be understood after a first hearing. Nevertheless the piano sonata by Ludwig Zenk is very remarkable in form and sound.

Otto Jokl has invented for his string quartet original rhythms and melodies that are easier to follow than the usual twelve-tone melodies. The violin sonata by Peter Schacht stands half way between the two other works, and shows great gifts. The Galimir String Quartet, consisting of a young violinist and his three sisters, earned a splendid success with their performance of the new music. The audience—mostly young Viennese composers and musicians—followed with interest and understanding.

The list of the prize winners for 1934, published after the concert, comprises Josef Matthias Hauer, Viennese composer, inventor of the "Tropen" style of composition; Otto Jokl again; Victor Ullmann, of Prague, and Karl Deutsch, a German now living in Paris. They are all adherents of Arnold Schönberg—except Hauer, who is about fifty years of age.

SALZBURG FESTIVAL UNCERTAIN

There is a rumor that in the summer there will be no Salzburg Festival on account of a recent Nazi attack on the Festspielhaus, when a bomb demolished the entrance hall of this celebrated building. In any case the Philharmonic Orchestra and the chorus of the Staatsoper have not yet signed their usual agreements for Salzburg. The prospectus does not divulge which orchestra is to play, and Bruno Walter has refused to conduct the Vienna Symphony Orchestra. This orchestra played at one performance of Lohengrin in the Staatsoper, while the Philharmonic Orchestra was in London, but the quality was not worthy of a festival. Negotiations are still pending.

Rudolph Thomas to Lecture

Rudolph Thomas announces a series of lecture-recitals on opera, the subjects comprising Rosenkavalier, Salome and Elektra of Richard Strauss; Tristan, Meistersinger, Rheingold, Walküre, Siegfried, and Götterdämmerung of Wagner; Beethoven's Fidelio and overtures; a Bizet-Debussy program, embracing Carmen and Pelleas and Melisande; the essential works of Verdi; and Don Giovanni and Figaro of Mozart. Mr. Thomas also lectures on all the leading symphonies and symphonic poems. The chief emphasis is laid on the score under discussion, the playing of which takes the greater part of the time. Mr. Thomas has lectured at Barnard College, Vassar, the Art League of Philadelphia, the Cincinnati Conservatory of Music, at Lake Chautauqua, for the Bridgeport Art League, Norwalk Library, and Teachers College, New York. During the past season, Mr. Thomas conducted sixty symphony concerts with the New York Civic Orchestra of 100 players in New York City. He also conducted Johann Strauss' operetta Die Fledermaus (Champagne Sec) in its run of 126 performances on Broadway. Mr. Thomas produced Humperdink's Hansel and Gretel for the National Music League. The run of this production extended to thirty-five performances.

Elizabeth Cross Ends Choir Season with Baccalaureate Service

WHITE PLAINS, N. Y.—The First Baptist Church Choir of White Plains, of which Elizabeth B. Cross is director, closed its season by singing at the Baccalaureate service at the White Plains High School auditorium, when the pastor of the same church, Rev. Charles O. Wright, D.D., preached the sermon.

Mrs. Cross, who is a graduate of the Royal College of Music in England, is the organist as well as choir director in the First Baptist Church. Excellently equipped both in training and experience, she has set high ideals for the choir. As a result, the group has the satisfaction of singing to unusually large and appreciative audiences.

During the past year, Mendelssohn's Elijah was given, with Frederic Baer, Grace Leslie and Hazel Wagner Sniffen as soloists. Dubois' Seven Last Words was sung during the Lenten season, with Miss Sniffen, George Rasely and Mr. Baer as soloists. The First Baptist Choir also joined with the White Plains Presbyterian Choir in the presentation of Stainer's Crucifixion, the soloists being W. O. Stearns, tenor (also choir director of the Presbyterian Church), and Willet Alley, baritone. Helen Parker Ford was the organist, with Mrs. Cross conducting.

Plans for the coming season include a presentation of Elijah in November and the Messiah in December, with guest soloists.

E. H.

Pupils of Irma Swift in New York Appearance

Pupils of Irma Swift were heard in recital at Aeolian Hall, New York, on June 21. Six singers appeared, offering a varied array of vocal literature, including excerpts from de Fontenailles, Brahms, Grieg, Delibes, Puccini, Schubert, Kountz, Handel, Bizet, Mana-Zucca and Verdi.

Miss Swift's musical standard is a high one, and the performances of her students bear the stamp of conscientious guidance in technic and expression. The audience, a large and well-disposed one, applauded with enthusiasm throughout the program. Marcella Geon was the able accompanist.

Elizabeth Reed, mezzo-soprano, displayed warmth of quality. In her character songs she threw herself completely into the part of the colored Mammy. Gertrude Eberwein has a clear, pleasing voice. She showed splendid control at all times. In her costume group she effectively impersonated a child of eight. Lilyan Groveman, contralto, possesses richness of tone and poise. She was at ease in her Russian numbers. Nan Browne is a lyric soprano with flexible, round tone. She pleased with her Scotch songs in costume. Sarah Weinraub, dramatic soprano, offered Spanish songs and two numbers in Hebrew. She has a large voice of dramatic calibre. Dorothy E. Lauro, lyric coloratura soprano, in the part of Jenny Lind, gave the portrayal charm and reality. She has excellent enunciation and vocal clarity.

J.

Mme. Gardini Entertains for Mrs. Arthur B. Chapin

Berta Gerster-Gardini gave a tea and musicale on June 14 at her New York home in honor of Mrs. Arthur B. Chapin. The guest of honor regaled the appreciative audience with her artistic singing. Karl Young was her able accompanist. Previous to Mrs. Chapin's singing, Mme. Gerster-Gardini presented other pupils. Helen Curtiss and Charles Sorce sang a duet, their voices blending smoothly. Mildred Tisch and Lillian Odze were charming in German songs. Miss Curtiss appeared again, revealing her crystalline coloratura soprano, and Mr. Sorce had to repeat the Vesti la Giubba aria from Pagliacci. Wallace West was applauded for his effective performance of The Erlking in English. Lehman Byck played the accompaniments for this Schubert number. The other young artists had the artistic support of Florence Barbour at the piano. Among the guests present were many prominent in social and musical circles.

S.

Sarah Peck More Students Sing

HARTFORD, CONN.—Sarah Peck More's pupils' musicale of June 7 brought forward a group of quite the best voices yet heard in her frequent musicales, local papers giving the affair much attention. Solos, duets, trios, an octet and a semi-chorus filled the hour of music, which was culled from operatic, oratorio and choral works of the past and present. Etta Barden Hibler was the accompanist. Large attendance and a display of flowers marked the affair.

R.

New Conservatory in Philadelphia

A new school of music, known as the Clarke Conservatory of Music, has been organized in Philadelphia by Joseph W. Clarke, who for ten years was in charge of the piano department in the Philadelphia Musical Academy. Joining with him in the new venture are seventeen members of the faculty of the Philadelphia Musical Academy. The officers include Mahlon Yardley, vice-president, and William J. Charlton, administration director. Last year Mr. Charlton managed several young artists in Philadelphia, as well as several charity events, at the same time fulfilling his duties at the Philadelphia Musical Academy. Dr. H. Alexander Matthews, Toscha Seidel and Marguerite Barr MacClain are members of the faculty.

Nina Picini-Mersereau Writes Songs for the Navy

Nina Picini Mersereau is the composer of a song, Boys in Blue, dedicated to the United States Navy. She sent the song to Admiral David Foote Sellers, and received a letter of acceptance and thanks from him. He has turned over the music to the band of the flagship Pennsylvania and given the song to the captain of that vessel. Mme. Mersereau has written music extensively, including operas and other works.

ROMANO
ROMANI
Teacher of ROSA PONSELLE
Studio:: 244 Riverside Drive, New York
Tel. RIverside 9-6910

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St. N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

WILLIAM THORNER
Teacher of Singing
CARNEGIE HALL, NEW YORK
Tel. COl. 5-0706

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

ALBERT
CLERK-JEANNOTTE
257 West 86th Street
ENdicott 2-5869 New York City

ROSARIO BOURDON
Conductor

ARTURO
VITA
VOICE PLACEMENT
OPERA COACH
Studio: 205 W. 57th St., New York
Telephone CIrcle 7-5420

American Conservatory of Music Has Given Forty-eight Years of Service

John R. Hattstaedt Comments on High Standards and Distinguished Faculty Responsible for Growth—Graduates Now Holding Positions in Many Leading Colleges and Schools

CHICAGO.—The growth and importance of Chicago as a music centre in the past few decades has greatly eclipsed even the most optimistic predictions of its sanguine citizens and supporters. The Chicago Opera Company, the Chicago Symphony Orchestra and the many prominent musical societies are possibly first thought of, but also a most important factor has been the development of the large musical conservatories of the Western metropolis.

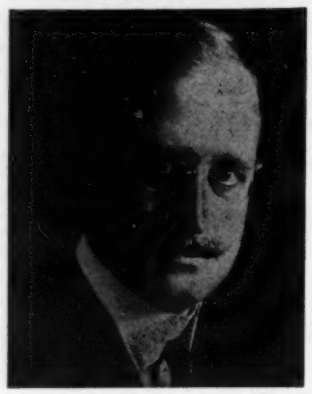
No institution of art or learning, without possessing the highest ideals as well as practical management, could continue to grow in size and influence over a period of nearly five decades as has the American Conservatory of Music, founded in 1887 by the late John J. Hattstaedt.

"Starting from a most humble beginning," said John R. Hattstaedt, vice-president, "during the first year of its existence, with a faculty numbering a mere handful of teachers and its student body less than 100 pupils, the school has grown rapidly through the years until now the faculty numbers over 135 artist instructors and the annual enrollment about 3,000 students.

"In these days of high educational standards, it is most important to those who are

JOHN R. HATTSTAEDT

working for degrees and certificates to attend an institution in which they have confidence that the best ideals prevail and that standards are being raised and maintained so that the 'piece of parchment' presented at the graduating exercises, certifying to the owner's work, shall receive recognition in all parts of the country and will continue to do so. The brilliant record of the conservatory, whose graduates have been so successful in various fields of musical activity, including professional concert, operatic and dramatic



KARLETON HACKETT

work, teaching and composition, is the best proof of its standards of scholarship.

HISTORY OF ITS FOUNDING

"The American Conservatory was the expression of the educational ideals of its founder and former president, the late John J. Hattstaedt, who was one of the pioneer master musicians of Chicago. The record of the conservatory, whose graduates have been so successful in the various fields of music activity, was largely the result of his ideals and practical wisdom. Since his death, the work of the conservatory has been carried on under the leadership of Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, with the assistance of a group of associate directors and other officers, including Heniot Levy, Louise Robyn and Herbert Butler, as associate directors; Allen Spencer, dean of the faculty; Charles J. Haake, educational director, and Mae Saunders, registrar.

"Allen Spencer, pianist and teacher, has been on the staff since 1892. Karleton Hackett, one of the eminent voice teachers in this country, joined the faculty in 1895. His pupils have appeared with great success on the operatic and concert stage. In addition to teaching, Mr. Hackett is well known as a critic and lecturer. Elaine De Sellem and Charles La Berge, prominent members of the vocal department, have been with the conservatory over twenty-five years. Heniot Levy, who joined the faculty in 1914, is known as a concert pianist here and abroad. He is also a composer and has trained many pianists. Kurt Wanieck, pianist and teacher, has been at the school since 1906. Louise Robyn, who joined the faculty in 1901, has been identified in the dual career of teacher of advanced piano students and as director of the children's department and teachers' training classes. Earl Blair, pianist and teacher, has been a staff member for more than twenty years.

HENIOT LEVY

MISCHA MISCHAKOFF

ADDITIONS TO FACULTY

"During the past few years several important additions have been made to the faculty, including Theodore Harrison, prominent voice instructor, Rudolph Reuter, Edward Collins and Tomford Harris, concert pianists and teachers, and Mabel Webster Osmer, piano pedagogue.

"In the violin department, Herbert Butler and Mischa Mischakoff are among the leaders in their field. Mr. Mischakoff is concertmaster of the Chicago Symphony Orchestra, in addition to being a concert artist and eminent in chamber music. Mr. Butler, pupil of Joachim, has given recitals in America and abroad. A member of the violin faculty since 1902, he has, as director of the Conservatory Symphony Orchestra, built up a strong musical organization which has been giving splendid concerts each season.

"The department of theory and composition includes such composers and teachers as Leo Sowerby, John Palmer, Jeanne Boyd and Stella Roberts. Wilhelm Middelschulte, of the organ department (also a composer), was for many years organist for the Theodore Thomas and Chicago Symphony orchestras. Recent additions to the public school music faculty are R. Lee Osburn and Ann Trimingham, both acknowledged among the leaders in their field. An important addition to the curriculum in recent years is the class piano methods course (Oxford), under the direction of Gail Martin Haake.

"I believe the success of the American Conservatory is founded on courses that meet the requirements of state boards of instruction and national educational bodies." J. C.

Musicales

(*Continued from page* 33)

Those appearing were Constance Clements Carr, Arnold Unger, Doris Miller, Leroy Stevens, Helen Kruge, Dorothy Mohr, Nella Williams, Margaret Russell, Ethel Bennett, Charlotte Bierau, Marie McGoey, Dr. Paul E. Booth, Winifred Parker, Grace McManus Smith, Henry Haberle and Betty O'Neill Scott. V.

* * *

Albert Brouse Presents Vocal Pupils

Albert Brouse, New York vocal teacher, presented several of his pupils in recital at the parish house of St. George's Church on June 3. A high standard of attainment was made apparent in the performance of a program of exceptional merit. A large audience gave the participants a hearty reception and in response several encores were sung. Paul Ingegneri, baritone, opened the program singing Come Raggio di Sol and an aria from the Masked Ball, his appealing tonal resources bringing him warm applause. Mina Malolie, soprano, sang an aria from Faust and one from the Marriage of Figaro, revealing colorful tones and an upper register of quality. Eugene Antonucci creditably delivered Come un bel di di Maggio from Andrea Chénier in a warm tenor voice. Compositions by Massenet and Herbert were sung fluently and with expression by Ann De Pascale, soprano. Closing the first half of the recital Miss De Pascale and Mr. Antonucci sang a duet from La Traviata as an encore. Alfred Villani reopened the program, his mellow voice being heard to advantage in compositions by Wood, Moya and Romberg. Miss Malolie, Mr. Ingegneri and Mr. Antonucci were heard again singing classical selections and operatic arias. A duet from Don Giovanni sung by Miss Malolie and Mr. Brouse closed the program. Following this, Mr. Brouse, who had supplied the accompaniments for his pupils, sang two songs which were requested by the audience. H.

* * *

Saida Knox and Fred Hufsmith in Joint Lists

Saida Knox, contralto, and Fred Hufsmith, tenor, were heard in a program on June 8 at the New York studio of their teacher, Idelle Patterson. Fern Sherman supplied the piano background and was heard in pieces for the harpsichord.

Miss Knox offered two groups, including two songs by Sadero and the O don fatale from Donizetti's Don Carlos, items by Brahms and Trunk, Lullaby (Scott), Clouds (Charles) and Les Filles des Cadix (Delibes). Possessed of a voice of rich color and fine timbre, Miss Knox sang with technical precision and admirable taste and restraint. She won prolonged and enthusiastic applause.

Mr. Hufsmith's numbers were O Cease thy Singing (Rachmaninoff), Mary (Richardson), an excerpt from Don Giovanni (with harpsichord accompaniment), a song in German by Brahms, I Shall Return by Tito Schipa, and the aria O Paradiso from Meyerbeer's L'Africana. The tenor displayed tones of clarity, strength and beauty, excellently controlled and projected. His interpretations were imaginative and discriminating. The audience registered their pleasure by hearty clapping.

Besides providing able accompaniments, Miss Sherman tok her place at the harpsichord and played Rameau's Tambourin and Mozart's Rondo alla Turca. Her performance had spirit and interest and her hearers recalled her several times. M. L. S.

* * *

Marie DeKyzer Students' Recital

So many pupils sang at the June 12 recital of Marie DeKyzer in Aeolian Hall, New York, that it lasted until after midnight. Yet so great was the interest that all remained to the end.

A quintet of mixed voices sang works by Speaks, Schubert and others with good ensemble, Alta Davis Littman leading off as soprano soloist; she has a sweet voice. Gertrude Lanz (New Haven) showed good range and musicianship in Liszt's Lorelei, also playing several violin obligatti with nice tone. Mabel Bradley's high soprano voice was admired in variations by Saint-Saëns and the Voce di Primavera waltz. Alfred Houghton, baritone, proved himself a musical youth in his singing of Until (Sanderson). Shelley Russell is a talented girl, singing Voi lo Sapete (Mascagni) especially well; Marion Cumming assisted with violin, playing well. Catherine Murray has a flexible voice, her Batti, Batti (Mozart) and a song by Wilson, with high C, testifying to this. Pearl Palmer Crews has both quality and power in her tones, allied with clear enunciation. Mabel Bradley and Gertrude Lanz sang the Angels' Serenade (duet) very prettily. Duncan Cumming's voice has fervor and resonance. Dolores Stewart sang Scott's The Wind's in the South very well indeed, Miss Lanz again playing a violin obbligato. Peggy Rado's coloratura voice was liked in Caro Nome (Rigoletto); the young girl gives promise for the future. Edna Wittich, contralto, was applauded with heartiness,. A unique number was Mozart's Alleluia, arranged for four sopranos, and sung with effect. Jean Cumming and her teacher, Maude Doolittle, played three pieces for two pianos, by Bach, Brahms and Schumann, receiving long applause.

Sam Stewart, speaking for the entire class, made a little speech, and presented Mme. DeKyzer with a gift. The quintet sang an

MARIE DE KYZER

Ave Maria by Mme. DeKyzer which was liked and warmly applauded. Camilla Nunne showed herself to be a good singer in Puccini and Ronald items. Mary Murray is a promising young soprano and her singing of Se Saran Rose was especially applauded. Philip Schmidt, baritone, sang Holder Abendstern (Wagner) and Roadways (Densmore) with resonant tones, and Eleanor Honan's youth and ability was noted in an aria from Il Trovatore. Meredith Johnston gained effect with Delibes' Passepied, with violin obbligato. Bert Brinkerhoff has a high voice of considerable power. Mabel Magnua's sweet voice was effective in a Bellini aria; she also has power and nice personality. Flowers were sent to the participants, and Mrs. Doolittle, Charlotte Homer and Mme. DeKyzer shared the accompaniments. F. W. R.

* * *

Rhea Silberta Singers in Program

Rhea Silberta presented some of her singers in an interesting program which pleased a capacity audience on Monday evening, June 11, at the Roerich Theatre, New York. Those appearing were: Sylvia Gurkin, Sarah Kaufman, Beatrice Lehre, Molly Taylor, Marjorie White, John Carroll, Harvin Lehre, Max Schneyder and Alfred Small, assisted by Eleanore Kaplan, violinist, and William Paulding De Nike, cellist.

The program opened with the Mendelssohn andante from the trio, opus 49, No. 1, played by Misses Silberta (piano) and Kaplan and Mr. De Nike. After this Misses Lehre and Kaufman sang Quis Est Homo? from Stabat Mater (Rossini) with good tone and style. Alfred Small presented a famous Jewish song, Yiddische Lied, which revealed a baritone voice of excellent quality and feeling that won him rounds of applause. Miss Gurkin has a soprano of sweet quality which was used with taste in two songs by Sibelius and Cimara. The Aubade from Roi d'Ys

Mme. ERNESTINE
SCHUMANN-HEINK
Exclusive Management
HAROLD R. PEAT
2 West 45th Street New York
Personal Address: Parkway Hotel, Lincoln Parkway West, Chicago, Ill.

(Lalo) was Max Schneyder's contribution, in which he showed himself to be the possessor of a serviceable tenor which has been carefully schooled.

Misses Gurkin, Taylor and White performed attractively the trio, Hab Mir's Gelebt, from Strauss' Rosenkavalier, Harvin Lehre's rich and naturally fine baritone voice appeared to advantage in Silberta's Yom Kippur, which won many recalls for both singer and composer. This number was given to trio accompaniment.

Majorie White, who has improved considerably since last hearing, charmed with the sweetness of her light lyric voice and her individuality of style in De Falla's Pole and La Maja y El Ruisenor from Granados' Goyescas, with the accompaniment of the trio. The prison scene from Faust as sung by Molly Taylor, John Carroll and Max Schneyder brought the first half of the program to a successful close.

High lights of the second half were Mrs. Kaufman and Mr. Carroll in Salut a Vous, Mon Père from Samson et Dalila (Saint-Saëns), in which their pleasurable voices blended well; Miss Taylor revealing a vibrant soprano voice, well schooled, in Te Souvient-il from Thais, with Eleanore Kaplan playing the Meditation from the same opera; the Lehres in a Fledermaus duet and Mr. Carroll in Bemberg's Ballade du Desespere, with trio accompaniment, which he sang with artistry and vocal finesse. Mrs. Kaufman presented Bel Raggio Lusinghier from Semiramide, which showed flexiblity and beautiful quality of voice, and Mrs. Lehre was heard in the lovely Tristan und Isolde Liebestod, which aroused her listeners to warm enthusiasm.

Miss Silberta was at the piano throughout the program and lent artistic support for her singers, who reflected much credit upon her work. V.

* * *

Isabella Vengerova Presents Pupils

On June 2, before a distinguished audience that crowded Steinway Hall, New York, Isabella Vengerova gave her annual students' recital. Mme. Vengerova has been a member of the piano faculty of the Curtis Institue since its foundation, and in addition has more recently become associated with the David Mannes Music School. This recital served to demonstrate anew her gifts as a teacher. All of her pupils, each possessing an individual style, nevertheless have these qualities in common: a richly colored tone, smooth legato, clarity and brilliance of technic and a fine sense of interpretative values.

Sheba Rivkine, Mathilda Zwilling, Oscar Fleitman, Eda Malisoff, and Phyllis Moss, ranging in years from nine to twelve, are youngsters of promise, displaying unusual maturity for their years. But the second group—Sol Kaplan, Cecile Geschichter, Zadel Skolovsky, and Yvonne Krinsky (all of whom have studied for the past several years with Mme. Vengerova at the Curtis Institute) have earned the right to be classed as gifted artists. Outstanding among them is Sol Kaplan, who made an excellent impression by his brilliant technical display and forthright musicianship in Beethoven's thirty-two Variations in C Minor and the Brahms G Minor Rhapsody. B. R.

* * *

Associated Music Teachers' League Offers Program

Steinway Hall, New York, held a good audience on June 13, largely of pianists, violinists and vocal teachers. Rose Resnick, blind pianist, caused interest by her poetical, accurate playing of waltz, A-flat, and study, G flat (Chopin). Leopoldo Gutierrez, baritone, gained instant attention in singing the prologue to I Pagliacci, for his voice has power and authority, allied with temperament. Robert Thrane, cellist, filled an important place on the program, and Irene Hampton showed herself an accomplished accompanist, playing from memory. A luncheon followed the affair. F. W. R.

* * *

New York Audience Applauds John Bovingdon

John Bovingdon gave a dance recital on June 14 in the "Close" in the grounds of the Theological Seminary, New York. He offered poem dances of Russia, earning much acclaim. Mr. Bovingdon continued his series of poem dances of foreign countries on Tuesday and Thursday evenings in June at the Neighborhood Play House, New York. S.

Philadelphia Musical Academy Holds Commencement

PHILADELPHIA.—The sixty-fifth annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy were held in Witherspoon Hall on June 6, before a capacity audience.

The Students' Symphony Orchestra, under the direction of Frederick Hahn played the overture to Wagner's Meistersinger, and the Beethoven Egmont Overture. Mabel A. Rippel, pianist, was heard to advantage in the Beethoven concerto in C, accompanied by the students' orchestra directed by William A. Schmidt. Katherine Yunger sang four songs composed by Marie Forrester Kennedy, with the composer at the piano. Andrew Imbrie, eleven-year-old pianist, pleased, with the Beethoven sonata in A flat, op. 26, Ravel's Pavane, and the Mendelssohn Rondo Capriccioso. Alvin Rudnitsky, the young eleven-year-old violin prodigy who gave a recital in the Foyer of the Academy of Music this season, played the Mozart concerto No. 4 in D, accompanied by the students' orchestra directed by Mr. Schmidt. Mildred Weinberger, pianist, played the Liszt Etude in D flat, and the Chopin Ballade in A flat.

The address to the graduates was made by Dr. Nicholas Douty. Degrees were conferred as follows: Bachelor of Music in sacred music to Angela Marie Haage; Bachelor of Music in piano to Marie Forrester Kennedy. Artist's diploma in violin was presented to Frank Emil Fogg. Certificates of Graduation in piano went to Mabel A Rippel and Otto Robert Stein in voice, to Rita V. Krapf; Teachers Certificate in violin to Sister M. Frederica S. S. J. Honorary degrees of Doctor of Music were conferred upon Hall Johnson and Robert Braun.

Prizes were awarded: Richard Zeckwer Gold Medal for Fugue, to Charles K. Bacharach; harmony prize to Donald Donovan; history prize, junior theory prize to Leonard Blank.

At the close of the program, by the courtesy of Hall Johnson, the noted Hall Johnson Choir gave three of their most popular numbers—St. James Infirmary Blues, Little City Called Heaven, and Fare Ye Well. W. M. C.

Maxwell R. Noack Studios Sponsor Musical Comedy in Philadelphia

PHILADELPHIA.—A musical comedy, Bon Voyage, was presented by the Maxwell R. Noack Studios, on June 7 in Mercantile Auditorium.

Kathryn Boyer, George G. Messick, Maxwell R. Noack and Dorothea M. Ralston were the principals, with the following in the lesser parts: Helen Heath, Bessie Bergey, Richard R. Raezer, Edward Foley, Jean Greenfield, Laurel Aruffo, Eva F. Sully, Hazel Kershner, Joe Weinberger, Nicholas Wolf, Marion Hawes, William Francke, John Palmer and Stergios Galanos. Each took his or her part well, revealing pleasing voices, well trained. The chorus, dance ensemble and mannikins, were members of Mr. Noack's choral class. It was an entertaining comedy, in which one was impressed with the superiority of the vocal work in comparison with that in most musical comedies of the professional stage. M. M. C.

Fabien Sevitzky to Direct Cavalleria Rusticana

Fabien Sevitzky who has been reëngaged for the People's Symphony Orchestra of Boston, continues to give his time and attention to his ensembles: the Young Musicians' Orchestra of 100, and the Vocal Ensemble of seventy-five. On July 15 he will give an open-air opera performance of Cavalleria Rusticana at Little Boar's Head, N. H., on the estate of Mr. and Mrs. Arthur Hobson. The principal parts will be sung by the members of the Vocal Ensemble. A special stage with all electrical and amplifying equipment is being built. The opera is being both staged and directed by Mr. Sevitzky. The performance will be repeated in Boston.

Lili Krauss's Triumphal Tour

ROME.—One of the great successes of the Augusteo symphonic season was the appearance of Lili Krauss, the young Hungarian pianist who played Beethoven's C minor concerto, under Pierre Monteux's direction. Not only did the audience burst into enthusiastic applause at the end of every single movement, but so unmistakably demanded an encore that the conductor was obliged to yield against established custom. For an artist hitherto unknown here, such a reception was entirely unprecedented, and old observers characterized this début as the most successful in a decade.

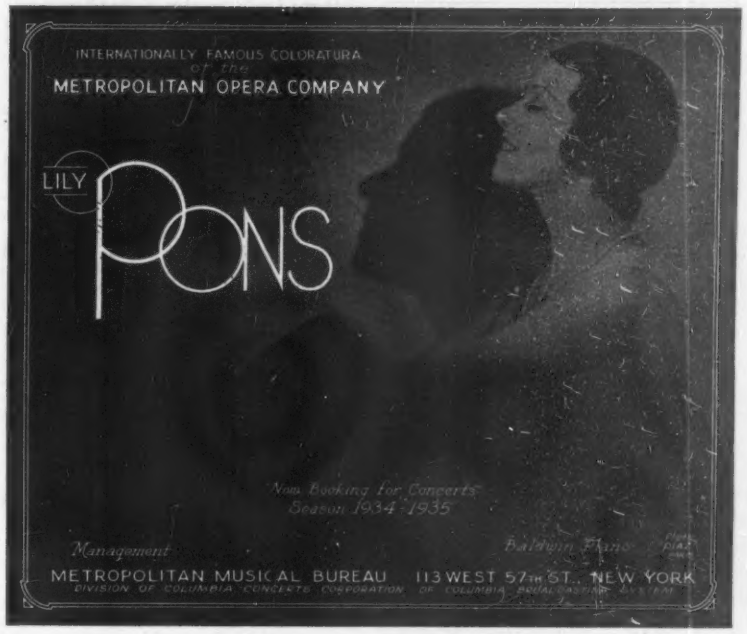
After her Italian tour Miss Krauss returns to Holland, where she is already a favorite. P.

Chicago Grand Opera Engages Fausto Magnani

Fausto Magnani has accepted the post of conductor during the coming season for the Chicago Grand Opera Company, for the performances of French opera between November 12 and December 22. Following this, Mr. Magnani will take charge of the company on a six weeks' tour to California.

Ethel Luening Appears in Recitals

Ethel Luening recently appeared in recitals at the University of Arizona in Tucson, and before the Shakespeare Club in Pasadena, Cal., in programs including German lieder, numbers for flute and voice, by Mozart, Handel and Adam, and songs and arias by Kramer and Luening. She was assisted by Otto Luening.



BASEL CONSERVATORY OF MUSIC
(Switzerland)
Announces Two Classes in Conducting under the personal direction of
DR. FELIX WEINGARTNER
Class for beginners: October 1, 1934 to June 30, 1935
Master Class in June, 1935
(In the Master Class students conduct full professional orchestra)
For all information write to: ADMINISTRATION, KONSERVATORIUM, Basel, Switzerland

JEANNE HASSLER — CONTRALTO —
Athenaeum Concert Management
113 West 57th St., New York

RUDOLPH GANZ
Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York
Steinway Piano
Duo-Art Recordings *Victor Records*

GRACE MOORE
SOPRANO
BOOKING SEASON 1934-35
Management: METROPOLITAN MUSICAL BUREAU, Inc.
Division of Columbia Concerts Corp. of Columbia Broadcasting System
113 West 57th Street New York, N. Y.

ROSATI
GIGLI'S
Only Teacher
VOCAL STUDIO:
24 W. 69th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-3878

ROSA PONSELLE
Exclusive Management: LIBBIE MILLER
113 West 57th Street, New York City
Victor Records

STELL ANDERSEN and SILVIO SCIONTI
(2 PIANOS)
N.B.C. ARTISTS SERVICE
GEO. ENGLES, MANAGING DIRECTOR
30 ROCKEFELLER PLAZA, NEW YORK

CONSERVATORIES and SCHOOLS

University of Michigan School of Music

ANN ARBOR, MICH.—Fifty-three students were graduated from the University School of Music of the University of Michigan at the ninetieth commencement exercises, June 18. The graduating class was the largest in the history of the music school. Those receiving master's degrees were: piano, Ava Catherine Comin Case; violin, Lynn Berthold Bogart, Romine Gardner Hamilton, Karl Otto Kuersteiner; organ, Guy Chambers Filkins, Rexford Curtis Keller, Margaret Hagan MacGregor; theory, Mary Chesik Kim, Richard Henry Satorius; composition, Leon Vinnedge Metcalf; musicology, William Godwin Blanchard, Edwin Berliner Weinberg; public school music, Grace Elizabeth Cushman, Bernard Benedict Hirsch, Maynard Jacob Klein, Lois Kathryn Mackey, Melzer Ray Porter and Nathan David Rosenbluth.

Those receiving Bachelor of Music degrees were: piano, Winifred Frances Arthur, Elizabeth Caroline Bentley, Mary Chesik Kim, Margaret Jane Kimball, Sarah Elizabeth Lacey, Mary Augusta Spaulding; voice, Margaret Keith Swetnam; violin, Elizabeth Bingham Allsop Leslie; organ, Katharine Elizabeth Funkhouser, Everett Jay Hilty, Thane Edward McDonald, Mary Ann Mathewson; theory, Dorothy Ada Emerich; music literature, Helen Carol Clark, Ellen Sara Place; public school music, Margaret Elizabeth Burke, Dorothy Jane Ellis, Clyde Belmar Emert, Alice Mary Howarth, Mary Elizabeth Kiest, Kenneth Kinchelee, Virginia Constance Koch, Lucile Marian Lucas, Margaret Martindale, Gladys Marguerite Mohler, Vida Mae Patten, Maryetta Jane Roop, Philip William Polley, Robert Lyle Shumate, Dorothy Louise Smith, Paul Jay Tompkins, Lynn William Thayer, Ione Eggleston Ward and Virginia Belfield Ward.

Cleveland Institute of Music

CLEVELAND.—The annual commencement exercises of the Cleveland Institute of Music took place June 14, when the Bachelor of Music Degree was granted to Esfir Berchine, piano, Ward Davenny, piano, Elizabeth Gussen, piano, Fritz Karl Holcker, violin, Jeanne Elizabeth Meagher, piano, Gorg Streett, violin, and Pauline Thesmacher, voice. The Master of Music Degree, with theory major, was granted to Verna Straub; the Bachelor of Science Degree in Education, to David Frires, Frank Grant, Ben Selcer, and George Wisneskey. Beryl Rubinstein, director of the institute, conferred the annual prize award for the best scholastic record upon Ward Davenny, seventeen-year-old pupil of Arthur Loesser and Beryl Rubinstein, who received the Bachelor of Music Degree. A musical program was given by the graduates, and the commencement address by Ted Robinson of the Cleveland Plain Dealer.

Denoe Leedy, member of the piano faculty and music critic of the Cleveland Press, is conducting a course in Music Appreciation at John Hopkins University. He will also give a concert at the Peabody Conservatory in Baltimore.

Maurice Hewitt, resigning his position as head of the violin department, sailed for France June 16.

June 9 saw the closing children's recital of the season. The Junior Orchestra, under Edward Buck, played original compositions written by children in the theory departments.

On June 10, the Alumni Association of the Institute presented five of its members in concert. Mabel Swartz, Theresa Hunter, Mignon Bennett, Jeannette Leisk, Blanche Steinhauer, played works of Beethoven, Brahms, and Alexander Tansman.

May 25, the annual program of contemporary music was given by members of the faculty. Lawrence Stevens, Dorothy Price, Edward Buck, Arthur Loesser, Denoe Leedy, Carlton Cooley and the Institute Student Orchestra conducted by Maurice Hewitt, played works of Arnold Bax, Aaron Copland, Hindemith, and Honegger.

The annual summer session of the Cleveland Institute of Music is being held from June 25 to August 4, under regular instructors.

Peabody Conservatory of Music

BALTIMORE.—The end of the sixty-sixth year of the Peabody Conservatory of Music was marked by the special recitals given by students completing their final year of scholarship study, receiving the Peabody Artist's Diploma or being awarded the bachelor of music degree. The final exhibition concerts by advanced and graduating students were given on five successive evenings in all departments of music study, including a program by the students' orchestra, with Gustav Strube, conductor, assisted by other pupils as soloists with the orchestra. The final concert was given at the commencement exercises.

The students who completed their scholarships this year were Nora Jean Statland, violinist; Miriam Seidman, pianist; Louise Nagle, pianist; Mischa Niedelman, cellist; Samuel Morris, organist; and Louis Malone, composer. These students were awarded their respective scholarships by competitive examinations before the departmental faculties of the conservatory three years ago and in accord with the requirements, each gave a recital upon the completion of the scholarship.

Four students completed their examinations and gave the required recital for the Peabody Artists' Diploma, the highest award conferred by the school; it is for concert ability or well-marked creative talent. The successful candidates are Amos Allen, pianist, student of Austin Conradi; Sylvia Meyer, harpist, student of Mary Muller Fink; Yvonne Biser, pianist, student of Austin Conradi; and Louis Malone, composer, student of Gustav Strube.

The bachelor of music degree, which is for well-rounded musicianship in addition to a comprehensive academic training, was conferred upon Lucille Tingle Masson, in school music; Samuel Tilghman Morris, in organ; and Tietje Virginia van Vliet, in voice.

The twenty-eight successful candidates for the teachers' certificate are: piano, Lily E. Andujar, Julia V. Bowersock, Edith M. Ely, Dorothy I. Emig, Loga V. Etheredge, V. Ruth Hall, Margaret M. Hensel, Beatrice P. Keene, Elizabeth J. Maury, Helen D. Phillips, Mary E. Roberts, Mary C. Walker, Reba Will; violin: Charlotte Houston, Dorothy Howell; cello: Arnold Kvam; viola: Irving Cooperstein; voice: Erma B. Alexander, Nan E. Davis, Phyllis Piquett, Martha Louise Tovell, and Margaret E. Neff (Miss Piquet also received her teacher's certificate in school music); harmony: Sophie Han, Samuel T. Morris, Dorothea C. Ortmann, George M. Wagner, and Helen G. Williams. The church organist's certificate was obtained by Edgar William Brackett, Dorothy Howell, and Vera Kramer. Some graduating students came from China and Puerto Rico as well as from such widely scattered points in the United States as California, Maine, Minnesota, Iowa, and North Carolina.

The various awards were conferred upon the graduates by Lawrason Riggs, president of the board of trustees of the Peabody Institute, at the final exhibition concert. Amos Allen and Dorothy Howell, as announced for the first time, at the graduating exercises, were joint winners of the Harold Randolph Memorial Prize, which is awarded each year on the basis of studentship and musical achievement.

The winter school closed on May 31 and re-opened for the summer session June 18 for a period of six weeks. This is the twenty-third year of the summer school with Frederick R. Huber as manager of the summer session.

Smith College Summer School of Music

NORTHAMPTON, MASS.—The Smith College Summer School of Music, Wilson Townsend Moog, director, began its six weeks' session on June 25. The term extends to August 3. A recent addition to the faculty is Willem Durieux, cellist, and conductor of the Willem Durieux Chamber Music Ensemble. Mr. Durieux is a graduate of the Royal Conservatory at The Hague, and after leaving there studied with Anton Hekking, afterward returning to head the cello department at the conservatory. He has played under many of the prominent conductors in Europe and America, among them Walter Damrosch and Victor Herbert. He also has appeared widely as a concert artist and as assisting artist with Nordica, Spalding and others.

Also on the faculty are Solon Robinson and Bianca del Vecchio, piano; Harold Berkley, violin, faculty member of the Institute of Musical Art, Juilliard School, New York; Wilson T. Moog, organ; Donald Pirnie, voice; Theodore M. Finney, history and appreciation of music; M. Alice Butterfield, theory; Ross Lee Finney, Jr., counterpoint and composition; Margaret Riggs, school music, of the Community School, St. Louis, Mo.; and Sophie Pratt Bostelmann, piano pedagogy, from the Diller-Quaile School of Music, New York. The faculty is largely drawn from the Smith College department of music. The chief purposes of the school are to provide a systematic course of training for those who wish to prepare for public or private school teaching, to train piano teachers for individual or group instruction, to give instruction in vocal and instrumental music, taken alone or in conjunction with theoretical music, and to prepare prospective college students for advanced credit in music.

College of Fine Arts of Syracuse University

SYRACUSE, N. Y.—The College of Fine Arts summer session at Syracuse University opened on July 2 with a large offering of graduate and undergraduate courses in music. The faculty consists of twelve members of the winter session music faculty, and several lecturers from other prominent schools. Stress will be laid upon graduate and undergraduate training for public school music supervisors and teachers. Private instruction in piano, voice, violin, organ, cello, composition and all band and orchestral instruments, also is part of the music work offered.

An average of three public recitals and concerts is presented each week during the six weeks' summer session. The larger part of these recitals are given by undergraduate seniors and graduate students who will receive their degrees at the end of this summer session. It is expected that the University Orchestra of seventy-five pieces, under the direction of André Polah, will give the usual two public concerts during the summer session.

Cornish School

SEATTLE, Wash.—An impressive list of programs was presented by the Cornish School during May. The adult entertainments are given in the Cornish Theatre, the children's recitals, for the most part, in the reception room. The month's schedule comprised an all-English program by piano and violin pupils of Berthe Poncy Jacobson; piano recital by students of John Hopper; an all-French concert by pupils of Mme. Jacobson; one by voice students of Maude Conley Hooper and piano pupils of Dorothea Hopper Jackson; by Martin Swartz, pianist, student of Mme. Jacobson; an all-Italian program by pupils of Mme. Jacobson; another piano recital by students of Mr. Hopper; a concert by the Cornish Orchestra, Peter Meremblum conducting; recital by children of the elementary department; a program in piano, violin and voice, presenting boys of all ages; a violin recital by pupils of Peter Meremblum; all-German program by students of Mme. Jacobson; violin recital by pupils of Lenore Ward; piano recital by young students of Ellen Wood Murphy; and an ensemble program of music for piano and violin, two pianos, four hands, harp and piano. A fencing exhibition was also held in the Cornish Theatre, when students of the Cornish School competed against Northwest champions. S.

DOROTHEA QUINCI

as Nedda, a rôle which she sang at Brescia, Italy, on April 22 and 23. She recently returned to America to pass the summer, having postponed until next winter further appearances abroad. (Photo by Baccarini, Milan.)

New York School of Music and Arts

The June 7 concert of the New York School of Music and Arts (Ralfe Leech Sterner, president) brought a program of seventeen items, of which one was for organ; nine were vocal, and seven piano numbers. Leo F. Galand (Canada) played a Bach prelude and fugue with excellent accuracy and clear pedal technic. He has made fine progress during his stay in the metropolis. Phillip Horn, tenor, sang Take Thou This Rose especially well; he has a voice worth developing. Dorothy Davis' high and clear soprano voice was admired, and Fred Koehler, tenor, showed vast improvement in vocal quality, range and clear enunciation, especially in the Pagliacci air. Ralph Canaday, pianist, played his own impromptu cleverly, and Margaret Noonan sang L'heure exquise beautifully. Mabel Palange performed two Chopin studies fluently and with taste, and Philip Blackman's expressive voice and artistry in Evening Star (Wagner) were applauded. Gertrude Arnold has never sung better, her finish and fervor being conspicuous in Still wie die Nacht. The superior German articulation in John von Asspe's singing of O Danke Nicht (Strauss), coupled with his fine baritone voice, won him praise Marjorie Trim has a delicious soprano organ, pure and expressive, and sang high C's with ease in Ernani Involami. Claire Friedman and Richard Singer (her instructor) played a Mozart concerto well, and particularly delicate and sympathetic accompaniments were those of Marguerite Sterling. The salons were crowded. E. W. R.

Russian Conservatory of Paris

PARIS.—The nineteenth concert by students of the Russian Conservatory of Paris, of which Rachmaninoff is president, was given on May 25 in the Salle Gaveau. A capacity audience attended and appreciated the work of the pupils, many of whom disclosed a professional quality that spoke well for the work followed in the conservatory. The program comprised eighteen items of instrumental and vocal music. The violinists were I. Petrouchansky, Bach concerto in A; J. Schpeizer, polonaise by Wieniawski (class of Prof. Kamensky); Roland Gundry, Mendelssohn concerto; Vera Reynolds, Bruch concerto (class of J. Galamian); I. Raichinstein, Lalo concerto (class of G. Okorokoff). The pianists were Vera Pekovsky, Scenes from Childhood, Schumann; Mlle. Louchnikoff, pieces by Rachmaninoff; A. Weber, pieces by Chopin and Scriabin; Mlle. Louchnikoff and M. Andreoff, Danza Sinfonica for two pianos by Medtner (class of L. Conus); A. Ryvelin, pieces by Schumann and Liszt (class of V. Pohl). Chamber music (Arensky trio) was played by Mlle. Kheraskoff, J. Schpeizer and I. Raichinstein (ensemble class of B. Kamensky). The following vocal students also performed: Mlle. G. Saxer, aria from Snegourotchka (class of Mme. Marcovitch); Mlle. E. Kheraskoff, La Gondoliera, by Liszt (class of O. Bodalew); P. Nicolaeff, aria from Prince Igor; Mme. Chestakoff, songs by Delibes and Tschaikowsky (class of Mme. Strakova); Mme. Argoutinsky-Guevorghian, songs by Rachman-

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Among those who endorse the school are: Geraldine Farrar, Anna Schoen-Rene, Barbara Kemp Von Schillings and Bruno von Niessen.
Goethe Str. 39, Berlin-Zehlendorf West, Germany

LILI KRAUSS HUNGARIAN PIANIST
Touring in Europe 1933-1934

ROY JARMAN TENOR
OPERA—ORATORIO—CONCERT
45 West 81st St., New York ENdicott 2-9200

CATERINA JARBORO CONCERT SOPRANO
"A commanding presence and tones which abounded in opulence and color, combined to make a profoundly favorable impression upon a large audience."—Newark Evening News, March 1, 1934.
BOOKING SEASON 1934-35
EXCLUSIVE DIRECTION: PHILADELPHIA MANAGEMENT AND CONCERT BUREAU.
529 South 19th St., Philadelphia, Pa.
New York Representative: MRS. EFFIE DITTOE, 1925 Seventh Ave., New York City

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York Columbus 5-2134

inoff and Gretchaninoff (class of Mme. Yann-Roubane); Mlle. Saga Standertskjold, songs by Sinding; Mme. L. Gonzalez del Pino, aria from Barber of Seville (class of W. Bernardi). I. S.

Oberlin Conservatory Holds Sixty-Sixth Commencement

OBERLIN, O.—Commencement concerts and recitals at Oberlin Conservatory of Music were given on June 15 and 16. The first part of the Friday evening program was played by the Oberlin College Concert Band, conducted in turn by George William Siddall, Carl Albert Bremer and Priscilla Maude Griffey. The School of Music Orchestra presented the second part with Georgeanna McMechen, Evelyn Elizabeth Moore, Emil Aaron Holz, Blanche Elizabeth Bruton and Kathryn May Heinrich directing the various numbers. In the third portion of the program two cantatas were sung by the school of music chorus and accompanied by the orchestra. Clokey's The Legend of the Dandelions had the Misses Fuller, Taylor, Brown, Wolfe and Luse as conductors, while Bach's Thou Guide of Israel was directed by Messrs. Dustman and Holloway and the Misses Reynolds and Scruggs. Students of the graduating class arranged and conducted this entire program. Each of them received either Bachelor of Music, arts or music degrees.

Two recitals were given on June 16, the first in the morning at Warner Concert Hall, and the second, in the evening at Finney Chapel. The morning program, consisting of Bach, Debussy, Saint-Saëns, Chopin, Torelli, Handel, Schumann, Philipp, Boulanger and Grieg numbers, was presented by Josef Herman Schnelker, Katherine Dorcas Birdseye, Walter Lee Coplin, Nan Hess Laudig, Frank Eugene Hakanson, Clara Martin Guerry, Thomas John Stone and Duane Adams Branigan. The Conservatory Orchestra assisted Miss Laudig in the Chopin E minor concerto, and Mr. Branigan in the Grieg A minor concerto.

In the second half of the program, William Osgood Tufts, organist; Pearl Evelyn Aberth, William Garwood Steigely and Dorothy Jane Reynolds, pianists; George Ellis Hardesty, violinist, and Sara Louise Crawford and Lucille Marie Jones, vocalists, presented varied numbers by Bach, Chopin, Mendelssohn, Tschaikowsky, Grieg, Schumann, Strauss, and Liszt. The Conservatory Orchestra played Kenneth Dustman's Symphonic Sketches under the composer's direction, and assisted Miss Reynolds, and Messrs. Hardesty and Steigely in their concertos.

A large number of students received bachelor of music and bachelor of school music degrees.

University of Kansas School of Fine Arts

LAWRENCE, KAN.—Theory students of the school of fine arts at the University of Kansas have recently presented three concerts of original work. The first was a program of arrangements for string orchestra by students of the senior instrumentation class, conducted by Prof. Charles S. Skilton, well-known American composer. Works by Schubert, Schumann, MacDowell, Rheinberger and Boellmann were played by the strings of the Little Symphony Orchestra, the parts having been prepared by the arrangers, Cecilia Barry, Adelina Druskus, Hilma Powell, Sister Rose Matthew, Sister Etta Louise, Cloyd Vermillion and Nicholas Gerren. The second concert consisted of arrangements for full orchestra by advanced students of Prof. Skilton's classes, played by the University Orchestra. The third concert was of original works by members of the junior composition class of Prof. Laurel E. Anderson and the senior and graduate class of Prof. Skilton.

The three students who received the degree of Master of Music at the University of Kansas studied their minor in composition with Prof. Skilton and presented an original composition in large form for a thesis. Jeannette Cass and Gavin B. Doughty each presented a complete string quartet, and William E. Howie, a fantasie and fugue for organ.

School for Advancement in Music

Dorothy Blumberg, who was awarded a First Piano Scholarship under instruction of Winfield Abell, director of the School for Advancement in Music, was heard in recital at Aeolian Hall, New York, on June 8. The program presented was a very exacting one for a fifteen-year-old young lady, including in it such works as Bach's Chromatic Fantasie and Fugue, Saint-Saëns' arrangement of the same composer's gavotte in B minor, Beethoven's sonata, op. 31, No. 2, and numbers by Schumann, Brahms, Chopin, Rimsky-Korsakoff, Liadoff, Debussy and MacDowell—a varied list. Profundity and ripe musicianship could hardly be expected of one so young, but the spirit was there and a serviceable technic, together with the evidence of careful instruction. One may safely say that, with further study and experience, Miss Blumberg will achieve a high standing as a pianist in the near future. The hall was crowded and the response from the listeners must have pleased both performer and instructor. E. T. M.

University of Louisville School of Music

LOUISVILLE, KY.—Edith Rubel Mapother sailed recently for Europe on the SS. Caledonia, following a season of teaching the corelation of the arts to adult and juvenile classes of the University of Louisville School of Music. Mrs. Mapother is a concert artist, and was the director of the Edith Rubel Trio. She received her early training at the Cincinnati College of Music, and did graduate study at the Institute of Musical Art of the Juilliard School of Music. She studied violin under Spiering, Kneisel and Küzdo, with class study under Prof. Auer. She made her début in Aeolian Hall, New York, in 1917, and since has played and lectured in New York, Berlin, Paris and The Hague.

Longy School Affiliated With Paris Ecole Normale

The Longy School of Music, Cambridge, Mass., has established an affiliation with the Ecole Normale de Musique of Paris. Graduates of the Longy School's professional department will have the opportunity of attending master classes conducted annually by the Ecole Normale, at the completion of which they will receive a diploma from the French Ministry of Public Instruction. Alfred Cortot is director of the Ecole Normale and conducts the master classes in piano, other instructors being Jacques Thibaud in violin and Pablo Casals in cello.

The Longy School is the only one in America to be accorded an affiliation with the Ecole Normale. It was founded in 1915 by the late Georges Longy, eminent oboist of the Boston Symphony Orchestra. Since 1926 Minna Franziska Holl has been director. The advisory board includes Dr. Archibald T. Davison, chairman; Mrs. Frederick G. Hall, Edward Burlingame Hill, Mrs. George N. Nowell, Walter Piston, Mrs. Langdon Warner and G. Wallace Woodworth.

Oscar Seagle Colony

SCHROON LAKE, N. Y.—A number of pupils arrived at the Oscar Seagle Colony to begin their summer's work before the official opening. Marion Chase of California, after a winter of radio work, came for a stay of two weeks and is to return later. Bill Wright, basso of Columbia, Mo., who was a member of the Campus Choir heard on the air last winter, and Thomas Thomas, featured over WOR and in operatic rôles at the Hippodrome, New York, joined the colony early in May. Fay Deming of Oyster Bay, N. Y., made a short stay and will return soon. Gertrude Daugherty of Glens Falls, N. Y., has resumed her lessons. Mrs. Joseph Sheedy, the former Ann Bertner, is at her home for the season. The Lawrence Townsends opened their place early in June. Mrs. Townsend has been spending the winter in London.

Mr. Seagle has completely recovered from his recent operation. The Seagle Colony has a heavier enrollment than for some years past and has embarked on an active season.

Malkin Conservatory of Music

BOSTON.—The Malkin Conservatory of Music has completed the first year of its existence with a record of notable success. The school is directed by Joseph Malkin, cellist, with Manfred Malkin, pianist and pedagogue, as dean. The eminent names on its faculty included those of Arnold Schönberg, composer, who came to America especially to teach at the conservatory; and Egon Petri, Dutch pianist, who gave a course there in the spring of this year. Both Schönberg and Petri taught under Malkin Conservatory auspices not only in Boston but also in New York.

Among the other members of the faculty are Arturo Vita, voice teacher and coach; Jacques Malkin, New York violinist and teacher; Arthur Fiedler, who has a class in conducting; and a group of first desk men of the Boston Symphony Orchestra, each a soloist in his specialty as well as a teacher. The Conservatory stresses the fact that each member of its faculty is a performing artist.

It is another tenet of the Conservatory that student recitals are not merely a means for public display of achievement, but also a stimulus for self-expression. Similarly, the faculty concerts are meant to be an intrinsic part of the musical life of the Conservatory.

A summary of the more important concerts given under the conservatory auspices at the Women's Republican Club during the year is as follows: February 9, Messrs. Manfred, Jacques, and Joseph Malkin performed trios by Tchaikowsky and Smetana. On February 23 Anita Malkin, Harry Dickson, Jean Lefranc, and Joseph Malkin played string quartets by Mozart and Beethoven.

On March 2 advanced pupils gave a varied program. The players included Esther Stein, pianist, Dan Farnsworth, cellist, Aaron Cohen, violinist, and Anna Biagi, soprano. At the students' concert of March 27 Bertram Borison and Miss Stein were the pianists, Harry Glickman played music by Mendelssohn and Tartini, Dan Farnsworth played

JOSEPH MALKIN,
director and head of the cello department of the Malkin Conservatory of Music.
(Photo by Horner.)

Saint-Saëns' cello concerto, and Pearl Morton sang Italian lyrics and German lieder. The final concert of this series took place on May 22, when the program was shared by Lowndes Maury, Charles Gallagher, John Gruber, and Miss Stein, pianists, Harry Dickson, violinist, and Mr. Farnsworth, cellist.

In the smaller halls of the conservatory building there was constant musical activity. This included the recital classes of Manfred Malkin, open to the public as well as students. At other times Mr. Petri entertained informal groups with his playing.

The faculty has been increased by a number of musicians, whose names are to be announced shortly. The conservatory is also planning expansion of its activities next season. B.

Philadelphia Conservatory of Music

PHILADELPHIA.—Dr. Frederick Schlieder is conducting a summer course in creative harmony on the basis of improvisation from July 2 to July 28 at the Philadelphia Conservatory of Music. The conservatory also offers courses in ear training, voice building, piano, violin, cello, harp and organ.

The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the conservatory on October 1. The winner will receive a $400 scholarship with Olga Samaroff at the conservatory. Requirements may be obtained and applications made at the office of the conservatory, 216 S. 20th Street, Philadelphia.

Robert Braun Schools of Music

POTTSVILLE, PA.—On June 30 Robert Braun presented artists and pupils from the Robert Braun Schools of Music in a concert in Haddon Hall auditorium, Atlantic City, N. J. Those participating included the quartet, Freda Schatzlein Bensinger, soprano, Emily Shimer, alto, James Conroy, tenor, and James Hoke, bass, which sang Liza Lehman's Daisy Chain with Dr. Braun at the piano; Rose Dwyer, violinist; and Dorothy Wilson, Mary Dormer and Dr. Braun, in a three piano number of the Godowsky Paraphrase of Weber's Invitation to the Dance.

Hartley House Music School

Kate S. Chittenden, honorary director, and Annabelle Wood, director of the Hartley House Music School, New York, presented three student programs in June. Works for violin, piano, boys' and girls' singing groups, junior orchestra and presentation of certificates by Miss Chittenden made up the programs.

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS COURSES JUNE AND JULY
160 West 73rd St. New York

CHARLES HAUBIEL
Composer—Pianist—Lecturer
Assistant Professor of Music: New York University
Athenaeum Concert Management,
113 W. 57th St., New York City

HARRIET FOSTER *Voice Builder*
CONTRALTO *and Coach*
Studio: 251 West 71st St.
NEW YORK
Phone: TRafalgar 7-6756

ANTONIO LORA
CONCERT-PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 310 W. 106th St., N. Y. C Tel. ACademy 2-5793

MME. Florence Lee Holtzman
VOICE—GRAND OPERA COACHING
July—August: Private Theatre, Merrill, N. Y.
Oct.-March: Private Theatre, 168 E. 63rd St., N.Y.C.
Spring: Carcano Theater, Milan, Italy

CHRISTIAAN KRIENS
Conductor Station WTIC
THE TRAVELERS
HARTFORD, CONN.

BARBARA
BLATHERWICK
RECITAL Coloratura Soprano OPERA
Repertoire - Thais - Manon - Esclarmonde - Mireille
Tour Season 1934-35 Completely Booked. Available only before Sept. 15th and after March 1st
37 Washington Sq. W., N. Y. C
Tel. ALgonquin 4-9574

LEON CARSON
TENOR
TEACHER OF SINGING
160 West 73rd St., New York
Tel. TRaf. 7-6700
20 Cottage Place, Nutley, N. J.
Tel.: Nutley 2-2499

Maestro ENZO
DELL'OREFICE
Coach of CARUSO
Voice Culture
Studio 7-2, Hotel Ansonia, N. Y.
SUs. 7-3300

MARIA MÜLLER
Metropolitan Opera Association
THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH
SALZBURG FESTIVAL

LUCREZIA
BORI
Metropolitan Opera House, New York
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System
Baldwin Piano—Victor Records

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, Paris, France

ROCK FERRIS
PIANIST
CONCERTIZING IN EUROPE 1934-1935
Address care Morgan & Co., Place Vendome, Paris, France

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Management: LÉON DELORT, 252 Fbg. St. Honoré, Paris

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honoré, Paris

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

BURDINO
Leading tenor of Grand Opera & Opera-Comique, Paris; La Scala, Milano; Covent Garden, London; Staatsoper, Vienna; Liceo, Barcelona; etc.
In Europe 1934-1935
21, rue Mirabeau, Paris, France Phone: Auteuil 17.02

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

SIMON BARER
PIANIST—Europe 1933-1934
Address: Konzertbolaget, Stockholm, Sweden

INA SOUEZ
AMERICAN SOPRANO
Agents: Ibbs & Tillett, 124 Wigmore St., London, W. 1

LILIAS **MACKINNON** PIANIST
LECTURE RECITALS
1 Paultons Square, London S. W. 3, England

EISENBERG
VIOLONCELLIST
Europe 1933-1934
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR—IN EUROPE 1933-1934
Address: 186 St. Albanring, Basel, Switzerland

MARIE AUGUSTE BEUTNER
SOPRANO
CONCERT AND ORATORIO
Linden-Alle 41, Berlin-Charlottenburg 9

Berlin Music Events

(Continued from page 5)

Maria Müller is here, and has won a tremendous success as Elisabeth in Tannhäuser and Elsa in Lohengrin. Bohnen, too, is here; has been studying with Bachner, and drawing full houses to the Staatsoper for his appearances in Faust. But some of our familiar artists have vanished from the scene, a number of them to London, Suzanne Fisher to Paris. And it is reported that she will not return here in the near future, but is to sing in opera and concert in America and all over Europe.

THE CALM BEFORE THE STORM

As to concerts, the list has been exceedingly slim during the calm before the storm of our "music weeks." Halina Sembrat, Polish pianist, gave a brilliant but far too noisy recital, under the protection of the Polish Ambassador, before a small audience. This young lady may some day become important. That she has gifts cannot be denied. But at present she has almost no restraint. Her iron fingers hammer storm themes into everything—Bach-Busoni, Schumann, Szymanowski. Only in the Schubert sonata, op. 147, was there some melody playing, balance of parts.

Miss Sembrat has at her command a wide range of dynamics and a good tone, but so many passages were ruined by forte-fortissimo, so much melody and counterpoint covered up, so little light and clarity let in beneath the thunder clouds, that the result was not pleasure but annoyance. As a reward for her efforts, Miss Sembrat received hearty applause.

MAX FIEDLER STILL GOING STRONG

Even less amusing was the recital of Ludwig Hoelscher, cellist of the Elly Ney Trio, who was assisted by Max Fiedler and the Philharmonic Orchestra (or part of it). Fiedler gave us a performance of Schubert's Unfinished Symphony that was exquisite. Though pure white of hair, he is sturdy, strong, commanding, and as musical as in his Boston Symphony days. But even he could not make beautiful the Schumann cello concerto as interpreted by Hoelscher, whose weak, colorless tone and faulty intonation were disastrous. The latter also played Reger's suite for cello alone and a Haydn concerto, but how he played them this writer does not know, for he was elsewhere.

SCHUMANN: ROBERT AND GEORG

Robert Schumann was better served when his Manfred was given by Ludwig Wüllner, the chorus of the Singakademie and the Philharmonic Orchestra under the direction of his namesake, Georg Schumann. It was a performance of outstanding merit and was greeted by a storm of applause. At the same concert three new works by Georg Schumann himself were presented, choral motets, two *a cappella*, one with brass and timpani. Slightly modern, of masterly structure, they are perhaps too intellectual, too little of the nature of improvisations. They are, however, highly effective and interesting, and seem extremely difficult.

Winfried Wolf, pianist, has several times been mentioned in this place with pleasurable appreciation of his art as a virtuoso. The same excellent impression was made by him as a player of chamber music at the first of the Golden Gallery concerts at Charlottenburg Castle. Among the players were his brother, Reinhard Wolf, viola, Concertmaster Siegfried Borries, violin, Rudolf Frick, second violin, Wolfram Kleber, cello, and Leberecht Gödecke, double bass, all of the Philharmonic Orchestra. The program was Schubert's Trout Quintet and Brahms' Quintet, op. 34, both splendidly played and enthusiastically applauded. The house was sold out.

BRIGHT MUSIC IN THE GOLDEN GALLERY

The Golden Gallery is a show place, beautiful in the gilt rococo manner, and lit with candles. There is a long suite of living rooms adjoining, through which the audience parades during the long intermission—an invariable part of Berlin concerts.

A few days later, in the same hall, Hermann Diener and his associates gave an evening of *heitere* (light) chamber music by Haydn. One could but wonder, throughout the program, at the amazing technical command of the composer, his power of invention, and the effects attained by simple means. The players did the music full justice, but only the names of the soloists were given: Hermann Diener and Charlotte Hampe, violins, Heinz Friedrich Hartig, cembalo. In addition to these were several other violins, viola, cello and bass. On the program were canons, echo pieces, duets for two violins, and orchestral trios. Not all of the music was *heiter* but all of it was effective, pleasing, sometimes really beautiful, rarely comic.

BEETHOVEN FOR THE BUNNIES

After his long tour with his orchestra in foreign parts, Furtwängler received an ovation at his first Philharmonic concert here. The program: Mozart, Pfitzner, Beethoven, Brahms. A performance of the ninth symphony was announced, and presumably given, under most popular circumstances at the Neue Welt, a restaurant in the great but unfashionable East Side pleasure park known as the Hasenheide, where they have the Bock-Bier Fest every winter. Something like giving the ninth symphony at Coney Island. And by a queer coincidence Hasenheide means Rabbit Meadow, while Coney Island means Rabbit Island. Beethoven for the bunnies.

ROSE TENTONI,

soprano, artist-pupil of Enrico Rosati of New York, was soloist with the Duluth (Minn.) Civic Symphony Orchestra on May 18. Miss Tentoni comes from Minnesota and her visit to that state included a concert in Hibbing, where a large section of the house was bought out by people from her former home town of Buhl.

GIANNINI HAILED AT STAATSOPER

Dusolina Giannini has been here and has made the usual deep impression. The beauty of her voice, the intense musical quality of her interpretations, her fine dramatic instinct, and the technical perfection of her art, have again won for her many admirers. She appears at the Staatsoper in Italian and French operas and is a welcome guest.

Another guest is Lauritz Melchior, who, although he makes his home in Germany, partly in Berlin and partly at his hunting lodge, is heard here all too seldom. With the returning Frida Leider he made his appearance in Tristan and Isolde an unforgettable and now world-renowned interpretation. Furtwängler conducted.

STRAUSS AT SEVENTY

Richard Strauss is here, conducting a cycle of his own operas; Ariadne, Arabella, Intermezzo, Die Frau ohne Schatten, Rosenkavalier, Die Aegyptische Helena, Elektra. All of these at the Staatsoper. On the repertoire of the Municipal Opera are Salome and the Josefslegende. The performances at the Staatsoper have been admirable. Strauss at seventy is full of vigor, as placid as ever, and as sure of himself. He has the rare power of getting what he wants from the forces under his command, orchestra and singers, and one hears the music no doubt exactly as he, the composer, would have it.

As to the impression of these operas, it is curious because of the lack of any apparent design in the selection of subject or of dramatic quality or suitability in the librettos. The music is always good, often great, and one has the impression that Strauss is far less dramatist than musician, and uses his texts merely as lay figures on which to hang the colors and design of his tonal trappings.

THE PHILHARMONIC MOVES OUT-DOORS

These are festival weeks, and the musical offerings to which Berlin is accustomed during the winter season are moved to new quarters—which may have some advantage. It is certainly entertaining.

Thus the Philharmonic Concerts in the great courtyard of the old castle in the very centre of the old city. They are conducted by Kleiber. The orchestra is on a platform at one side of the oblong court. In straight lines along the four sides of the court are Hitler men in their brown uniforms, holding torches which give a flickering glow. Very picturesque.

The audience crowds the square. No seats are provided. A few people bring chairs, stools, cushions, rugs. Others stand, wandering around during the pauses. Some climb up on window ledges or rest against columns on pedestals.

As an auditorium the court is fair—rather surprisingly good, in fact. But, musically speaking, the whole thing would be better

MICHEL GIBSON
VIOLINIST
In Europe 1934-1935
Address: 6, Square Leon Guillot, Paris, XV, France

indoors. And then there are so few really nice, warm Berlin nights this time of year! For the people here it is play. To understand it, one must appreciate how anxious the Teuton is to get out of doors. Every back lot in the city is a garden, every sidewalk with a few potted plants makes an open-air café.

In the Ancient Manner

A direct contradiction is the Golden Gallery of Charlottenburg Palace. Here the windows are left tight shut, there is no ventilation, not a breath of fresh air, and the hundreds of candles make the place hot and stuffy to such an extent that it is rather difficult to enjoy the music.

This music, of a bygone day, and played in the old classic manner, is curiously soul-stirring. There was a concert of this sort late in May. The artists: Günther Ramin (harpsichord), Reinhard Wolf (viola d'amore), Paul Grümmer (viola da gamba). On the program were a trio-sonata by Loeillet (1653-1728); sonata for viola d'amore and harpischord by Ariosti (1666-1740); suite by Handel and toccata by Bach for harpsichord, duet for viola d'amore and viola da gamba by Milandre (circa 1770), suite for gamba and harpsichord by Purcell; trio by Buxtehude.

The Eosander Chapel

A few days later in another part of this same great palace Günther Ramin gave an organ recital, or rather two organ recitals, playing the same program twice, at 6 and 8 p. m. with an hour between for rest and refreshment, very pleasant under the trees on the terrace of the Schloss Restaurant.

This hall is the Eosander Chapel, built in the seventeenth century by the architect Eosander von Goethe. A tiny music box of exquisite beauty, packed full of florid decorative designs, and lit only by a skylight, and a few candles—but there was plenty of light without the candles. The organ dates from 1706. It has not been modernized and one hears the old music as the composers and organists of the day heard it.

Ramin's program included works by Frescobaldi, Cabezon, Walther, Buxtehude and Bach—that is, between 1550 and 1750. It was played with extraordinary virtuosity and no less extraordinary precision. The registers of the old organ were used effectively, all of the many voice parts being clearly brought out, and curious colors, never heard in modern organs, presented in a highly interesting manner.

Ramin is making his second tour of America this fall.

Again in the Charlottenburg Palace, in the Golden Gallery, a concert was given by the Chamber Orchestra of the Berlin Conservatory under the direction of Fritz Stein. It took the form of a Concert Spirituel of 1785, with the players in the costumes of the time. Music by Bach, Telemann and Haydn. In the same hall also a concert of the time of Frederick the Great, conducted by Hans von Benda, as direct descendant of that king's music master; a Haydn concert by the Klinger Quartet commemorating the 125th anniversary of his death (May 30); a concert of the Staatsoper under the direction of Kleiber.

Broadcasting to the World

Broadcasting is now an important feature of all national celebrations in Germany. All of the stations are hooked up for what is called the National Hour (Stunde der Nation), and the program is sent out also over short waves for the benefit of the world at large, sometimes with arrangements for rebroadcasting in North and South America and South Africa.

Several Haydn memorials were broadcast, one of them with a Haydn symphony followed by a Tschaikowsky symphony. On May 22 there was a really splendid broadcast of Wagnerian music in honor of the master's birthday; and in May also a broadcast of Pfitzner music for his seventieth birthday. There have been numerous broadcasts of Strauss music, operas, songs, symphonies and chamber music works.

Played at the Philharmonie, broadcast on long and short waves and rebroadcast in New York, was the Beethoven concert of the Radio Orchestra conducted by Otto Frickhoeffer. Wilhelm Backhaus was the soloist, and his vivid interpretation of the concerto (No. 5) was one of the outstanding features of Berlin Music Weeks. The program also included the Coriolan Overture and the third symphony.

In Honor of Strauss

Two concerts were given here in honor of Strauss. The Philharmonic Orchestra under the direction of Hermann Abendroth played his Festival Prelude, Don Juan and Heldenleben, and joined with Poldi Mildner in an excellent interpretation of his Burleske. Abendroth is one of Germany's best conductors, and when played as they were on this occasion, one wonders if the symphonic works of Strauss are not more important than his operas.

Strauss was again honored by an invitation concert at the Prussian Academy of the Arts. At this affair, given at noon, Lulu Myszkowski sang six of the least known of his songs, and the violin sonata was played by Georg Schumann and Karl Klingler.

There is a Strauss exhibition at the Opera Museum. Well arranged material, from the earliest song, 1871, and the earliest picture, to the present day classified according to the scenes of his activity: Meiningen, München, Weimar, again München, Berlin, Vienna. Statistics show that there have been a thousand performances of Strauss works in Berlin alone!

The Approved Contemporaries

The Academy of the Arts was again to the fore with a concert of living composers, conducted, with one exception, by the composers themselves. This exception was an unaccompanied, 8-voice, mixed chorus by Pfitzner. It was entitled Columbus; the poem was by Schiller and it was sung by the Berliner Solistenvereinigung under the direction of Waldo Favre. A piece of thick, heavy writing, parts buried under parts, very ineffective.

There followed a Dirge for the Fallen in the World War by Max Butting—moderately interesting but not deeply impressive; a piano concerto, first performance, by Kurt von Wolfurt, brilliantly played by Konrad Hansen—an uneven work in modern idiom with an entertaining finale; a charming nocturne by Max Trapp; and a "Frederick" overture by Wilhelm Kempff, in antique style and not exciting. The Philharmonic Orchestra acquitted itself of its difficult and ungrateful task in a manner altogether praiseworthy. There was a large audience and much, for the most part, chauvinistic applause. But the Trapp nocturne gave real pleasure.

Ninety Years of Kroll

On May 26 the Kroll Garden and theatre celebrated its 90th birthday, a fact of interest to the many Americans who, in past days—better days—have sat out under the trees for beer or coffee and refreshments. Of interest, too, because Carl Engel, Chief of the Music Division of the Congressional Library at Washington, President of G. Schirmer, Inc., editor of the Musical Quarterly, composer, writer, musicologist, *et al.*, is a direct descendant of the famous "Kroll-Engel," director of the establishment, and of Kroll himself, who was his uncle (or great uncle—ask him!).

Milan Hears New Operas

(*Continued from page* 18)

As I have pointed out before, in discussing this musician's symphonic music (notably his Legend of the Bard), Lattuada derives in direct spiritual descent from Strauss. Not that Don Giovanni contains reminiscences or specific technical imitations of the great Bavarian post-romanticist, but their temperaments, in widely removed orbits, are similar. Each is at his best under the stimulus of a program—color, description, externals, in short—though in one important respect, thematic development, Lattuada appears the merest dilettante in comparison with the German.

Greek Tenor, American Soprano

Lattuada overflows in musical ideas, but they are fragmentary, undeveloped, almost extemporaneous, one might say, set down with a disordered vehemence which strikes a responsive note in part of the crowd, though the musician must demur. Nonetheless, his very spontaneity gives the score a sympathetic quality, even though the invention lacks originality. His happiest effects are achieved in the strictly color scenes, such as in those depicting a lunar, serenading Seville of cloak and sword and the dance orgy. In them he has wisely avoided having recourse to hackneyed Spanish folk clichés of melody and rhythm.

The difficult title rôle was sustained by the Greek tenor, Ulysses Lappas. In vibrant upper tones he portrayed well the swashbuckling gallantry of the cavalier and his most dramatic moments. Vocal indisposition handicaps him in bel canto passages. The American soprano, Franca Somigli, made a highly glamorous Ines, while Piero Basini, baritone, and Andrea Mongelli, bass, were effective as the rival and the Commendatore.

Teatro dei Piccoli Goes Hollywood

Just now the talk of Milan is the return home of Vittorio Podrecca's world-famous marionette troupe, the Teatro dei Piccoli, after a triumphant American tour, which broke the record for foreign companies in the United States. In a fourteen months' stay the Piccoli gave no less than seven hundred performances in the leading cities, with the universal success that is well-known.

Twenty years crammed with unforgetable experiences and triumphs on four continents, Podrecca's record with his puppet theatre since his difficult beginnings at the Palazzo Odescalchi in Rome, could afford a satisfied retrospect to many theatrical producers, but not to so dynamic a personality as Vittorio Podrecca. His pause at the home base has served to add three new numbers to his already rich repertory.

Two of these I have just seen at the Teatro Lirico of this city, where the troupe has been acclaimed on a short run. The most important novelty is called Impressions of Hollywood. The master marionetteer, keen artist and satirist that he is, has caught some of the most typical aspects of Filmland and has combined them in a synthetic sketch of wholly delightful humor.

Here we see many of the favorite *divi* of the American stellar firmament: Garbo, Chaplin, Velez, Chevalier with Baby Leroy, Cantor and several more. Each is cleverly caricatured in marionettes, and the voice imitations are remarkable. Mae West, all dolled up in her 1898 glad rags, sings her classic ditty, I'm No Angel. Lupe does her Mi Amado, and Eddie cavorts on his hobblestick bull to the tunes of The Kid from Spain.

Tito Schipa in Wood

An item of especial interest to lovers of serious music is the recording of Tito Schipa, which accompanies his wooden imitation. This Neapolitan song, entitled Chi Se Ne Scorda Più, was especially recorded by the celebrated tenor for the Podrecca company at the New York laboratories of the Victor. In the background, the black jazz boys moan and pound out their blues, while the Ziegfeld babes cavort lithely.

Another clever skit is Old Vienna, in which we witness the beer and waltz joys of *Alt Wien*, to the *gemütlichkeit* of Johann Strauss and Schubert strains. I did not see the other novelty—Fantasy in the Museum of Cairo—but hear it is good stuff. The Piccoli have left for London, where they are appearing at the New Scala Theatre. They send their affectionate greetings to America, their renewed thanks for the fine hospitality shown them there, and promise to return next season. *A rivederci presto!*

RAYMOND HALL.

Keith Falkner Arriving Here in November

Keith Falkner, English baritone, has completed a tour of some of the Competition Festivals in England. In September, Mr. Falkner sings at three concerts at the Three Choir Festival at Gloucester in The Messiah and Bach and Mozart works; in October, at the Leeds Triennial Festival, when he is to be featured in Verdi's Requiem and the Mozart Mass. He expects to be in New York in November for a short American tour of four or five weeks before returning to fulfill engagements in England at Christmas time. Since his visit to America last season Mr. Falkner has sung for many of the principal music societies of England, including the Royal Choral Society, and the BBC Symphony concerts. He also has given a London recital. He was a judge during the recent National Feois in Dublin, when between 400 and 500 solo voices were heard in competition.

GEORGE KAZAMEK
AMERICAN VIOLINIST
NOW IN EUROPE CONCERTS—RECITALS—RADIO
"Beautiful tone, superior technic, and soulful interpretation."—*Sevcik.*

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 93 Cornwall Gardens, London, S.W. 7, England.

AUBREY PANKEY
NEGRO BARITONE—Concertizing in Europe 1934-1935
Management: Organisation Artistique Internationale, Marcel de Valmalete & Cie.
45, Rue Da La Boetie, Paris, France

VIOLA MITCHELL Violinist
European Representative: Organisation Artistique Internationale, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisée, Paris, France
Phone: Balzac 46.03

DR. OTTO ERHARDT
Operatic Producer
Formerly Chicago Civic Opera, Dresden State Opera. Producer Salzburg Festivals, Guest Producer Vienna Opera.
ROYAL OPERA COVENT GARDEN, 1934.

SYLENKA
SPANISH DANCES
Europe 1933-1934
6, Place du Palais Bourbon, Paris, France

CONCHITA
SUPERVIA
ROYAL OPERA HOUSE,
COVENT GARDEN—1934

Studio Notes

(Continued from page 35)

MAUDE DOUGLAS TWEEDY

The following artist students of Maude Douglas Tweedy are active:

Eda Moulton, soprano, was heard in a recital at the studio of Miss Tweedy on June 10. She sang works by Schubert, Brahms, Wolf, Strauss, Massenet, Rimsky-Korsakoff, Kountz, Gretchaninoff and Mrs. H. H. A. Beach.

Mavis Walsh, soprano, has a part in Roberta, the musical comedy on Broadway.

Mary Danis, soprano, is a featured soloist over WABC five time a week, Donald Fiser, baritone, was soloist at the Fox Theatre, Philadelphia, recently.

Johan Vanderberg, baritone, was heard in recital at the studio of Miss Tweedy on April 22 with Daniel Wolf at the piano. He was soloist at the Kiwanis Club at Jamaica and also was soloist for the graduation of nurses of the Jamaica Hospital on May 24, Queens Medical Centre, Forest Hills, L. I.

Majorie Harris, Negro dramatic soprano, gave a recital at the Oakwood Ave. Branch of the Y. W. C. A. of Orange, N. J., on May 10 with Frank Chatteron at the piano. Her program included Italian, German and English songs. Miss Harris is soloist at St. James Presbyterian Church, Harlem, and has also been soloist of the Stanley Congregational Church of Chatham, N. J. She has sung over stations WINS and WLWL. Miss Harris was heard in recital at the Central Branch of the Y. M. C. A. of Summit, N. J.

Martha Haskins, soprano, was heard in songs by Brahms, Schubert, Wolf, Schumann, Fourdrain, Bax, MacDowell and Carpenter at the Grace Dodge Room, Teachers College, New York, for the MacDowell Fund of Sigma Alpha Iota on April 4. She gave a recital on May 31 at the studio of Miss Tweedy, and on May 23 was soloist at Dr. Westlake's musicale at Steinway Hall, New York. Miss Haskins sang at the Convent of Jesus and Mary on June 1. The singer gave a joint recital with Daniel Wolf, composer-pianist, at the New Century Auditorium, Utica, N. Y., on June 4. Miss Haskins and Ether Jacobson have completed twenty weeks of broadcasting over WNYC being heard in solos and duets. They also sang over WEVD.

Jeanne Soudeikine recently gave concerts in Syracuse, N. Y., and Plainfield, N. J. She was also soloist with the Mendelssohn Glee Club at the Waldorf-Astoria, New York, on April 17. She is now appearing in the popular revue, New Faces, on Broadway.

Agnes Long, soprano, was soloist at the International House, New York, on April 11 with Sally Knight at the piano. She also sang at the Panhellenic on April 29 and was featured at the Charter Day Musical at Grace Dodge Room, Teachers College, New York, June 3.

Miss Tweedy has completed twenty weeks of broadcasting over WLWL. The programs were given by her artist pupils. Those heard included Jeanne Soudeikine, Marjorie Harris, Evelyn Markley, Eda Moulton, Agnes Long, Marie Carlson, Martha Haskins, Esther Jacobson, John Morelli, Howard Tompkins, Raymond Otto, Donald Fiser and Johan Vanderberg.

ESTELLE LIEBLING

The following Estelle Liebling artists have had new engagements recently:

Jessica Dragonette has been engaged by the Paramount pictures to appear in their Big Broadcast of 1934 and is scheduled to make her picture during her vacation which she is now taking. She returns to the Cities Service Hour in August.

Lucy Monroe, soprano, has been engaged as the prima donna in The Chimes of Normandy which opened in Westport, Conn., on June 28. Gudrun Ekeland, Nina Dean, Claire Miller, Elizabeth Quay and Nellilew Winger are also in the same show.

Bartlett Simmons, tenor, has been engaged by the Shuberts for leading rôles with the St. Louis Municipal Opera Company. Joseph Macaulay has also been engaged for leading baritone parts and Halene Eck, soprano, is one of their prima donnas. Fred Hoffman and Ralph Hunsecker are also with the company in minor rôles.

Devora Nadworney, contralto, has been engaged for a commercial hour on Station WEAF on Monday evenings. She is to be known as the "Voice of Gold." She will also broadcast over Stations WINS and WOR for the same sponsor. Miss Nadworney is to sing two performances of Boris Godounoff at the Stadium this summer under the direction of Alexander Smallens.

Lucille Potter, coloratura soprano, and Rosalind Hutner, mezzo-soprano, sang on the General Baking Company Hour over Station WEAF on June 16, with Abe Lyman's orchestra.

Ann Yardley, soprano, was the featured singer on Vincent Lopez' program over Station WEAF on June 15.

Helena Lanvin, contralto, has been engaged to sing on the Forward Hour over Station WEVD beginning June 10.

Miss Dragonette made another guest appearance on the Real Silk Hour from Chicago on May 20. This was her second appearance on this hour in addition to her regular work on the Cities Service Program on Fridays.

Dorothea Manski has been engaged to sing three performances of Isolde under the direction of Bruno Walter at the Wagner Festival in Salzburg beginning on August 4.

Rosemarie Brancato, coloratura soprano, who made a sucessful début as Gilda with the Chicago Opera Company this winter, has been engaged by the Firestone Tire Co. to sing over WEAF for twenty-six weeks beginning June 4.

Miss Monroe, who has done many leading rôles at the Hippodrome this season, sang the principal part in Sweethearts on the Palm Olive Hour over WEAF on June 5.

Lucille Potter and Olive Jones appeared on the Fleischmann Yeast Hour with Rudy Vallee's Orchestra on May 17. Miss Potter has been engaged to sing weekly on this program.

Helena Lanvin, contralto, has been engaged to sing in Die Walküre under Alexander Smallens with the New York Philharmonic Orchestra at the Stadium this summer.

Bartlett Simmons replaced Everett Marshall in the cast of the Ziegfeld Follies at the Winter Garden on May 28.

Claire McQuillan has been engaged by the Shuberts for their new production, The Family Album.

ADELAIDE GESCHEIDT

At the last conference class in New York of pupils studying with Adelaide Gescheidt, her scientific principles of normal, natural vocal development, with the true artistry of singing, were discussed and demonstrated. This was a unique symposium, bringing knowledge and thorough enlightenment from every angle of the subject. Four students took part in the hour of song which followed, sharing solos and ensemble numbers. The duet, La ci darem (Don Giovanni) began the program, presented by Virginia Bartow and Philip Whitfield. James Blauvelt followed in songs by Purcell, German, Manning and Grieg. Miss Bartow came next, offering songs by Schumann, Griffen and Levitzky. Audrey Newitt then interpreted songs by Wolf, Brahms, Reger and Golde and Mr. Whitfield, items by Handel, Wolff and Brahms. A duet, Passage Birds Farewell (Hildach), sung by Miss Bartow and Mr. Blauvelt, finished the interesting program.

Miss Gescheidt conducted her regular Voice Conference Class at her New York studio, June 23, at which her principles were discussed and demonstrated and the scientific system of which Miss Gescheidt is the founder were made clear.

Mary Hopple, contralto, who is an artist-pupil of Miss Gescheidt and who is under the Vera Bull Hull Management was the soloist for the afternoon. Miss Hopple displayed her rich voice with full tone and evenness of scale to fine advantage in a Mozart number, Wiegenlied and Caecilie (Strauss), Peace (Fogg), To Stay At Home Is Best (Mednikoff), The Celestial Weaver and Silent Strings (Bantock).

Moise Bulboaca, Rumanian tenor, now an American citizen, was selected as delegate to the World Alliance Baptist Convention to be held in Berlin during August. Mr. Bulboaca will be a guest artist at this gathering and sailed for Europe June 20. He also is to give a recital in Bucharest at a music festival in his honor. Mr. Bulboaca has received musical training in Cincinnati, Ohio, but is now a pupil of Adelaide Gescheidt of New York. F. W. R.

EDGAR SCHOFIELD

Elizabeth Rondthaler and Henry Pfohl gave a joint recital at Christodora House, New York, on June 13. Harold Genther was at the piano. Miss Rondthaler sang numbers by La Forge, Kramer, Rogers and Cadman; Mr. Pfohl, items by Scarlatti, Rosa, Cimara, Respighi, Pugot, Hahn and Wolf. They joined in duets by Walthew, Nevin and Hildach. Mr. Pfohl is director of music at Plymouth Church, Brooklyn, N. Y. His father is conductor of the Moravian Band of Winston-Salem, N. C., his uncle is Bishop of the Diocese. Miss Rondthaler, who is Mrs. Pfohl, is associated with her husband in the choir work. She is the daughter of Dr. Howard Rondthaler, president of Salem College, Wiston-Salem. Both have been artist-pupils of Edgar Schofield of New York for the last two years.

FRANCIS ROGERS

Roland Partridge, tenor, Floyd Worthington, baritone, and Gean Greenwell, bass, all of whom have been pupils of Francis Rogers, will have leading rôles in the performances of opera at Chautauqua, N. Y., this summer. Wilmot Pratt, bass, a private pupil of Mr. Rogers, also is to be heard there. Margaret Preuss, mezzo-soprano, another Rogers student, was the soloist at the commencement exercises at Moravian College, Bethlehem, Pa., when Mrs. James Roosevelt, mother of the President, was given the degree of Lit. D.

FIQUÉ STUDIOS

Artist-pupils from the Fiqué Studios, Brooklyn, N. Y., who have made recent appearances include Alice Featherstonhaugh, soprano, known on radio as The Girl of Long Ago, who sang at the Roy Rebels in Brooklyn. Later she was heard at the Brooklyn Welcome Home, on the annual President's Day, and at the Fiqué Choral annual reception of Gerritsen Beach High School. Alice Ratiner, pianist, played the Rigoletto Fantasia (Verdi-Liszt) at the June Parent-Teacher reception, Brooklyn; also, she appeared before the Fellowship Circle Brooklyn, one of the items on her program being the Coppelia music (Delibes), played on two pianos by herself and Mme. Fiqué. She followed this with an appearance at the Three Score Club. Ruth Sattler, contralto, sang at the Fellowship Circle, at the Thirteen Club, at the Sons of Veterans, and later at the convention of the organization in Binghamton, N. Y. Regina Spainer, Polish soprano, was soloist at the Queens Polish Club in Jamaica, and has been reëngaged.

THE COMPTON STUDIOS

A series of Sunday student concerts has been in progress at the Compton Studios, New York. June 3, those appearing were Mary Worley Compton, Robert Klie, Albert Edward Statham, Elizabeth Muse Statham and Margaret Davison. They sang numbers by Strauss, Cadman, Handel, Speaks, Flotow, La Forge and others.

On June 10, Mary Worley Compton, George Ryneker, Naomi Roller, Gerard Hayden and Anna Dawson included in their program songs and arias of Brahms, Mascagni, Homer, Handel, Burleigh and Gretchaninoff. Henry Yonson, pianist, played pieces by Debussy, Palmgren and Scott. Lewis Stark accompanied the vocalists on both occasions.

FRANCES HALL and RUDOLPH GRUEN

The last class concert of the season at the New York studio of Frances Hall and Rudolph Gruen was given by their piano pupils the latter part of May. The program was one of interest and musical worth, and the performances of the high degree of technical and interpretative attainment associated with students of these teachers. Compositions of Bach, Brahms, Hall, Beethoven, Couperin, Chopin, Mendelssohn, Rachmaninoff, Weber and Ravel were played by Ida Glass, Leah Shaw, Rose Resnick, David Hughes, Leander Del 'Anno, Marian Mossmann, Nettie Buch, Madeline Piedra, Maryanne Newman, Sarah French, Ernest Lubin and Floyd Morgenstern.

Sarah French, graduate of the Syraane School of Music, and winner of Frances Hall's scholarship this year, gave a program at the Hall-Gruen Studio, New York, on May 31. She played numbers by Bach-Liszt, Mendelssohn, Brahms, Chopin and Tcherepnine. S.

WILLIAM THORNER

William Thorner continues active at his New York studios. Among those working with him are Ruth Elaine Elliott, Mrs. Shaldiner, Virginia Stocklin, Elaine Drummond, Clair Eugenia Smith, Leona Pierce, Gertrude Esner, the Cordes Sisters, Lewis Sherman, Edmund Goulding, Mrs. Hague, sister-in-law of Mary Lewis, and Margaret Matzenauer, who has been brushing up on the rôles she is singing in New York and Philadelphia this summer. Mr. Sherman, a young tenor who has sung in opera abroad, is one of the highlights of the studio.

HARRIET VAN EMDEN

Charlotte Daniels, mezzo-soprano, artist-student of Harriet van Emden at the Curtis Institute of Music, took the part of Nancy in a recent performance of Flotow's Martha in the open-air theatre at Longwood Gardens, the estate of Pierre S. du Pont at Kennett Square, near Wilmington, Del. Miss Daniels also appeared this spring at the Curtis Institute in a recital given by students of Miss van Emden.

MARION LUYSTER DEVOE

Marion Luyster DeVoe will continue teaching at her New York studio three days a week during July and until the middle of August.

HENRY HOLDEN HUSS

Mary Schuyler Schieffelin, artist-pupil of Henry Holden Huss, gave a recital on May 28, in one of the studios of the Steinway Building, New York. Her program, which was a model of brevity, good taste and comprehensiveness, comprised bourree in B minor (Bach-Saint-Saëns), the Moonlight Sonata of Beethoven, Schubert's minuet in B minor, a group of Schumann pieces, another of Chopin items, and Mr. Huss' Mazurka Capriccieuse and Joy of Autumn. Miss Schieffelin is a player of musicianship and skill. There was a large and enthusiastic audience. S.

SIGISMOND STOJOWSKI

Sigismond Stojowski, pianist, composer and teacher, presented three of his pupils, Charles Fite, Anne Mary Bently and Sidney Schacter, in spring recitals at the Stojowski Studios in New York, on May 11, 18 and 25 respectively. The programs included classical and contemporary selections as well as two of Mr. Stojowski's own compositions

LOIE NICKERSON,

pianist, an artist-pupil of Harold Morris, gave a recital in New Rochelle, N. Y., June 5. Mary Eastman, soprano, was guest soloist, with Thomas Richner, another pianist from the Morris studio, playing her accompaniments. Miss Nickerson graduated several years ago from the Institute of Musical Art of the Juilliard School of Music. This recital was the third in an annual series in which Miss Nickerson has appeared for the benefit of the Colburn Memorial Home. (Photo by H. R. Ware Co.)

entitled By the Brookside and Theme Cracovien Varie. During the summer Mr. Stojowski is to be a member of the faculty at Mills College, Cal.

GRACE HOFHEIMER

Grace Hofheimer recently presented four of her pupils in a weekly series of piano recitals at her New York studio. Ruth Kasowsky appeared on May 13, playing music by Bach-Liszt, Beethoven, Grieg, Brahms, Prokofieff, Toch and Chopin. On May 20 Muriel Maratea was heard in numbers by Bach, Mozart, Schumann, Debussy, Rimsky-Korsakoff-Rachmaninoff, and Chopin. The program of May 27 brought Nanette Smyth in items by Handel, Beethoven, Mozart, Kopylow, Schumann and Burleigh; that of June 3, Doris Jones, in compositions of Bach, Mozart, Schubert, Rebikoff and Mendelssohn.

BURNHAM-WRAGG PIANO STUDIOS

The last of a series of recitals by artist-pupils of Thuel Burnham and Russel Wragg was given the middle of June in the Steinway Hall, New York, studios of the Burnham-Wragg Piano School. The program on this occasion was given by Florence Smythe of Charleston, S. C., consisting of admirably performed works of Bach, Beethoven, Schumann, Brahms, Chopin, MacDowell, Palmgren and Lecuona. Miss Smythe is a former pupil of Mr. Burnham's artist-representative in Charleston, Hester Finger, who has launched a number of promising South Carolina pianists on their careers in recent years.

Mr. Burnham and Mr. Wragg's summer session in Stockbridge, Mass., will be held during July and August, and a good-sized enrollment is reported.

BERTA GERSTER-GARDINI

Verna Case, mezzo-soprano, artist-pupil of Berta Gerster-Gardini of New York, recently fulfilled an engagement at the Madrillon, a night club of Washington, D. C., where she headed the floor show for a week.

MEHAN STUDIOS

The Mehan Studios, Carnegie Hall, originated and carried out a plan whereby Sunday evening benefit concerts were given from May 6 to June 3. Individual pupils were credited with amounts of their sales of tickets, and a fine response was registered. This practical charity resulted in large attendance at the concerts, and it is planned to continue them beginning October, 1934.

DOLORES HAYWARD

Florence Fox, pupil of Dolores Hayward, has been appointed counselor at a children's camp in Montclair, N. J. Helen Adams, of Brooklyn, N. Y., is spending the summer at Kiniya Music Colony, Lake Champlain, Vt., of which Miss Hayward is director. Winifred Widener, dancer, of the Wigman School, will be in charge of that department at the Kiniya School.

MARCELLA GEON

May 28 was a gala evening at the New York studio of Marcella Geon. Throughout the season the last Monday of each month was reserved for a studio party at which those pupils who wished sang or played, giving each student opportunity to sing before an audience.

The feature of the season's final program was the score card given each pupil, on which

ROBERT GOLDSAND
Viennese Pianist
Management: Haensel & Jones,
113 West 57th St. New York

ERICA MORINI
Master Violinist
Management: Richard Copley,
113 West 57th St., New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

EDWARD JOHNSON
TENOR—METROPOLITAN OPERA
Management: Metropolitan Musical Bureau,
113 West 57th St., New York

SIDNEY BEER
ENGLISH CONDUCTOR
LONDON ENGLAND

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

LEON GOOSSENS
SOLO OBOIST
LONDON ENGLAND

EUGENE GOOSSENS
CONDUCTOR
The Cincinnati Symphony Orchestra

Stell Silvio
ANDERSEN and SCIONTI
(2 Pianos)
NBC ARTISTS SERVICE, 30 Rockefeller Plaza, N. Y.

CATERINA JARBORO
Concert Soprano
Exclusive Direction: Philadelphia Mgt. & Concert Bureau
529 South 19th St., Philadelphia, Pa.

HANS KINDLER
CONDUCTOR
NATIONAL SYMPHONY ORCHESTRA
Washington, D. C.

HALL JOHNSON NEGRO CHOIR
Address Wm. C. Gassner, Steinway Hall, N. Y.
or Haensel & Jones, 113 West 57th St., N. Y.

ISIDOR ACHRON
PIANO STUDIO
Apply Secretary, 45 West 81st St., New York
Tel. ENdicott 2-9200

ESTELLE LIEBLING
SOPRANO
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ENRICO ROSATI
VOCAL PEDAGOGUE
24 W. 59th St., N. Y. C. Tel. PLaza 3-2875

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

DAVID MANNES MUSIC SCHOOL
DAVID and CLARA MANNES, Directors
157 East 74th St., New York BUtterfield 8-0010

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

NEW YORK SCHOOL OF VOCAL ART
Carnegie Hall, New York City

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

REAL ART RECORDING CO.
VELVETONE—HOME RECORDING
Steinway Hall, N. Y. Circle 7-2916
444 E. 41st St., Paterson, N. J. Sherwood 2-2843

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

they indicated their opinion of one another's improvement this season. The four points considered were poise, tone quality, interpretation and technic. Dorothy Meeker scored the greatest number of points and was the recipient of the prize offered by Miss Geon. A close second was Agnes Prefer.

Miss Geon's activities continued into June. On the 3rd she was the pianist for the program of dancing given by Irene Mayo and her pupils at the Conservatory Music Hall, New York, playing the Impromptu Rococo by Schütt, a minor prelude by Debussy, Music Box by Liadoff, C minor waltz of Chopin and the Arensky waltz. Miss Geon's rhythmic playing and feeling for the dance make her a great aid for such programs. Arden Young, soprano, was featured recently in a musical play and a dramatic production by the Parksville Summer Stock Company.

J. V.

ALEXANDER RAAB

The Alexander Raab summer session for pianists in New York, originally planned to stop May 25, was extended a month. He had a similar class in Chicago during that time.

MRS. LOUIS SVECENSKI

Mrs. Louis Svecenski, widow of the late Louis Svecenski of the Kneisel Quartet, presented a number of her students in a musicale at her New York studio on June 9. The program consisted of solo and two-piano numbers by Bach, Beethoven, Schumann, Schubert, Brahms and Albeniz. The pupils participating were Rita and Patricia Ferris, Joan and Lois Fagan, Antoinette Nolan, Lois Ruch, Leona Shannon and Shirley Usher. The youngest performer was Bevin Ferris, four years old.

Deane Dossert Returns to New York

Deane Dossert, well-known voice teacher, who has been teaching in Paris for the last few years, has returned to New York and is active in her new studio.

Paris Fêtes Toscanini

(*Continued from page 24*)

Toscanini, then, gave two programs in four concerts, being admirably served in all his intentions by the Straram Orchestra. One program was French, one Italo-Germanic, to wit: (1) Symphony in D minor by César Franck, which does not stand up well against the Toscanini method; Le Festin de l'Araignée, by Albert Roussel, and Sarabande by Roger-Ducasse, which *do* stand the vaporous treatment Toscanini gave them; and La Mer, by Debussy, read with majestic breadth, and potent in its evocation of oceanic sweep and inexhaustible beauty. (2) Anacréon overture, by Cherubini, perhaps the most paltry material Toscanini has ever played here; Beethoven's Seventh, delivered with exhilarating sonorous and ideational intensity; Forest murmurs, from Siegfried, Death of Siegfried and Funeral March from Götterdämmerung, by Wagner—the one, cameo stillness; the other, bitter-sweet glitter and Respighi's orchestral translation of Bach's Passacaille, an overpowering flood of movement, gorgeous tone and light.

Disc Prizes Awarded

One of the interesting events of the Parisian musical year is the awarding of the *Grand Prix du Disque*, for records made in France. The prize was founded by our confrère Candide, and this year's jury which sat the other day and distributed the annual prizes, was composed of Gustave Charpentier, of the Institute; Louis Lumière, of the Institute; Lucienne Brèval, of the Paris Opéra; Mme. Colette Jacques Copeau; Maurice Emmanuel, professor at the Paris Conservatory, Dominique Sordet, Emile Vuillermoz, and Maurice Yvain. The following are the first prizes of the year:

Symphony Orchestra: La Mer (Debussy), Conservatory Orchestra, conducted by Coppola.
Military Band: Marches from Tannhäuser and Lohengrin (Wagner), Garde Republicaine band.
Chamber Music: (a) Sonata No. 42, for piano and violin (Mozart), Hepzibah and Yehudi Menuhin; (b) Sonata in A, for piano and violin (Fauré), Magda Tagliaferro and Denise Seriano.
Instruments: (a) Concerto in A minor, for piano and orchestra (Schumann), Yves Nat, pianist; (b) Intermezzo from L'Arlésienne (Bizet), for saxophone, M. Viard.
Phonographic creation: Giration, ballet in one act by Gabriel Pierné.
Lyrical Declamation: Litanies de Supplications (Gretchaninoff), Chaliapin and Russian Cathedral Choir.
Voice: Au bord de l'eau (Fauré), Ninon Vallin.
Choral: a cappella choruses sung by the Maitrise de la Cathedrale de Dijon, directed by J. Samson.
Operetta: Amusezvous, from Florestan Ier (Guitry and Willemitx), Henry Garat.
Chansons: Le Beau navire, Gilles and Julien, duetists.
Diction: (a) Verligodin, Yvette Guilbert; (b) Les Paysannières Lorraines, Georges Chepfer; (c) Quand c'est aux autos de passer, Paul Colline; (d) Porquoi pas, René Dorin; (e) Derrière et contrevent, Jacques Martel.
Scenes from Childhood: L'Herbe à lapin (from the film La Maternelle), Madeleine Renaud, Paulette Elambert, and Mme. de Sainte-Croix' Childrens Troupe.
Honorable Mention: (a) Hamlet (Shakespeare), phonographic adaptation by Jean Variot, "musical decoration" by Eugene Bigot; (b) Goldberg Variations (Bach), Wanda Landowska; (c) Sept siécles de musique sacrée; (d) Donieprostoi (Julius Meyfuss), symphony orchestra conducted by Julius Ehrlich.

If public success means anything to him, Horowitz ought to be in the highest heaven.

YASHA DAVIDOFF,

Russian-American basso-cantante, active in opera, musical comedy and concert, is appearing over WEAF in a series of programs each Wednesday evening and Thursday afternoon. Mr. Davidoff has just concluded an American transcontinental concert tour.

For his recital in the Champs-Elysées Theatre, the vast auditorium was not only completely sold out, but an entire audience sat on the stage. What prevented the crowd from being still larger, was the fact that a theatre is, after all, physically limited, and another sister or brother could not have been squeezed in, however hard the management might have tried. Needless to say, everybody was in gala mood, the applause and cheers were something tremendous, and many encores had to be given.

By way of program, Mr. Horowitz chose the following list: Four Chorales (Bach), Sonata op. 81, Thirty-two Variations (Beethoven), Arabesque, Toccata (Schumann), Oiseaux tristes, Scarbo (Ravel), Two Etudes (Debussy), Barcarolle, Mazurka, Etude, Polonaise in A flat major (Chopin). The pianist was in excellent form and his playing radiated good spirits, spontaneity, and refreshing cheer, excepting perhaps the Beethoven Sonata and the Chopin Barcarolle, where enveloping atmosphere is more important than pianism, however superlative that pianism may be. The tone evaluation in the Bach chorales was exquisite, and the Ravel and Dubussy pieces were unforgettable exhibitions of keyboard wizardry and mastery.

Harriet Cohen's Recital

Harriet Cohen gave an interesting program in the Salle Gaveau. One was grateful to hear the Bach adagio and fantasia, and two chorales (arranged by Walton and Rummel), and those lovely masterpieces, courante, alman, air, by Orlando Gibbons; a suite by Purcell; and a sonata by Arne. In the cause of modern music, Miss Cohen played Arnold Bax' fourth sonata, which sounded pompous, endless and unnecessarily difficult for the little it seemed to have to say. It was, however, splendidly played, and Miss Cohen certainly gave it every chance to prove its worth. Other numbers were Danses Gitanes (Turina), Poème, Dans la Nuit (Bloch), and prelude in F minor (Rachmaninoff). Miss Cohen played with poise, singing tone, facile technic, and worked many delightful contrasts in mood. She was warmly applauded.

In Memoriam

A large audience heard the concert at Salle Gaveau given in memory of the late Blair Fairchild, American composer, for many years a highly esteemed and admired resident of Paris. The concert was under the patronage of the American Ambassador to France, the Dutch Minister, and the director of the French Beaux Arts. The program was designed so as to bring to attention some of Mr. Fairchild's major compositions, namely, four Psalms for soli and chorus; Requiem for baritone, chorus, and organ; sonata for violin and piano; and Fourth Romanesque, for piano. Trois chants de l'eglise, by Stravinsky, dedicated to Mr. Fairchild, for a cappella chorus; and Christ lag in Todesbanden, by Bach, were also given. The participants were Mmes. Modrakowska (soprano), Lina Falk (contralto), MM. Anspach (tenor), Harris (baritone), Sam Dushkin (violinist), Beveridge Webster (pianist), Mlle. Dieudonné (organist), and Nadia Boulanger (conductor).

Other concertizers of the period were Borchard, Orloff, Marié Panthés, Gisele Kuhn, André Grassi, Renée Peter, pianists; Richard Tauber, Alice Tully, Kamenka, Yvette Guilbert, singers; André Alvin, Niemczyk, Zighera, violinists; Teresina, Tony Gregory, Doryta Brown, dancers; Nicholas Obouhoff, composer; and André Fleury, organist.

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

Caroline
HUDSON-ALEXANDER
Soprano
1419 Steinway Bldg., 113 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza New York

HENRI DEERING
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

SANDOR HARMATI
Conductor Westchester Music Festival,
County Center, White Plains, New York

GUIOMAR NOVAES
In America from October 20, 1934 to February 1, 1935
Management: Haensel & Jones,
113 West 57th Street, New York

BUDAPEST STRING QUARTET
In America—Season 1934-35
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

MARTHA BAIRD
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

SIR **HAMILTON HARTY**
CONDUCTOR LONDON SYMPHONY ORCHESTRA
Management: RICHARD COPLEY,
113 West 57th Street New York

HAROLD SAMUEL
ENGLISH PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

NOËL EADIE
Coloratura Soprano
Management: Charles L. Wagner, Inc.
511 Fifth Ave., New York

HELEN TESCHNER TAS
VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

NADIA REISENBERG
Pianist
Concert Management Arthur Judson, Inc.,
113 West 57th Street, New York

Göta LJUNGBERG
Soprano—Metropolitan Opera
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza New York

FREDERICK JAGEL
TENOR METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

BRUCE SIMONDS
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

WALTER LOUDON
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street, New York

WINIFRED CHRISTIE
and the MOOR DOUBLE KEYBOARD PIANO
Address: Ruth Swarthout, Auditorium Hotel, Chicago, Ill.

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EMANUEL FEUERMANN
AUSTRIAN CELLIST
Management NBC Artists Service,
30 Rockefeller Plaza, New York

The SACERDOTE studios
Voice Culture
Address: 500-B Fine Arts Building, Chicago, Ill.

GORODNITZKI
PIANIST
Management: NBC Artists Service,
30 Rockefeller Plaza New York

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

Pieces for Two Pianos. (Master Music Series.)

Ensemble pianism is not necessarily only a concert observance. As a private pastime its pleasures and musical benefits are making numerous converts, especially as much of the orchestral literature now is available in two-piano form. Also many difficult solos hitherto beyond the capabilities of performers without a true virtuoso technic become accessible to them in the divided arrangements. Current popularity of the ensembled pianos has led Harcourt, Brace & Co., to issue in its Master Music Series, a publication called Piano Pieces for Two Pianos, forty-eight compositions varying sufficiently in character and technic to make the collection useful for recital, study, or recreation. Each piece is accompanied by a 200-word description, historical, biographical, or critical. Twelve recital programs are set up, employing the works in the volumes.

Pianos I and II, bound separately, have 224 pages each. The publisher's announcement says: "The forty-eight compositions, if purchased separately in foreign sheet music form would cost $125 or an average of $2.50 each. The price of this work, complete in two books, is $7.50—an average cost for each composition of 15 cents."

The familiar original works (that is, written originally for two pianos, are Arensky's Valse (suite, op. 15) and Rachmaninoff's Nuit L'Amour, op. 5. The arrangements, a few brilliantly factured for concert purposes, but most of them made for utility, range from Bach's Air on the G string, to Tschaikowsky's Troika. Other old friends are the first movement of Beethoven's Moonlight Sonata, and Turkish March (Ruins of Athens), Bizet's L'Arlesienne Menuet, Brahms' Waltzes (op. 39), Chabrier's Espana, a Chopin group, Debussy's Afternoon of a Faun, Dvorak and Brahms dances, the finale of Franck's violin sonata, Henselt's If I Were a Bird, Liszt's second rhapsody, Mendelssohn's Rondo Capriccioso, Rameau's Gavotte and Variations, Rimsky-Korsakoff's Scheherazade, Wagner selections; and a number of favorite morceaux by Borodin, Gluck, Widor, Schubert, Scarlatti; Saint Saëns (The Swan), Rubinstein, Mozart, Moszkowski, MacDowell, Lalo, Grieg, Godard, Gluck, Handel.

One wonders at the absence of Chopin's Rondo, Schumann's Andante and Variations, the Beethoven-Saint-Saëns Variations, and Brahms' St. Anthony Variations, but all those works are long and even in 448 pages of music, everything cannot be included. Maybe Harcourt, Brace & Co. contemplate further volumes for two pianos, and in that event, the omissions might be corrected. Also, there could be more material by American composers, as well as Ravel's arrangement of his own La Valse and of Debussy's Fêtes.

However, the present set of Pieces for Two Pianos answers the purpose for which it was primarily intended and with its legible print and large-sized pages (lessening the frequency of turning) adds comfort for the devotees of one of the most pleasurable forms of music making.

Its greatest advantage is to provide for pianistic music-lovers a more personal knowledge of the solo literature of the instrument and of many of the masterpieces in general, notably those in the symphonic repertoire. (Harcourt, Brace & Co., New York.)

Press Comments

HANS KINDLER

Hans Kindler recently acted as guest conductor in a series of concerts by the Concertgebouw Orchestra in Amsterdam. The critic of the Nieuwe Rotterdamsche Courant, who had reported Mr. Kindler's appearance twenty-five years earlier as a cellist, recalled the event, and said:

"Those pure, sincere qualities, which, in their complete naturalness, grace the real artist, have never left our famous countryman. In the introduction to the Overture of Der Freischutz he showed immediately perfect technical control and a true feeling for the art work in all its true proportions, without any attempt at liberties for the purpose of special excitement. All this was still more forcefully brought home in a more-than-superb interpretation of the Brahms Fourth Symphony, a work which makes very high demands upon the conductor and which places him constantly before puzzles because of the desired tension in respect to both dynamics and tempos. Control of the conception is here of supreme importance, else the material threatens to dissolve itself. This is especially essential in the two corner movements, which demand the utmost in intensity. We can say that Kindler understood the art of making his interpretation an enthralling and completely successful entity. And here alone, technic cannot work this miracle; the other factors, however, were present in abundant measure and explained Kindler's great success with his grateful audience. He was overwhelmed with expressions of this appreciation—an homage which was repeated after the playing of the Finnish rhapsody, Finlandia by Sibelius."

In his review a quarter of a century earlier, this writer had observed: "At a stroke, the boy-artist enchanted his hearers by his extremely sensitive playing and strongly developed musicality."

Regarding Kindler's current appearance, another critique, appearing in the leading Amsterdam paper De Tijd, used Kindler's concert to make comparison between him and other conductors, as follows: "We are witnessing a strange period! Recently an article appeared, in which several guest conductors of the Concertgebouw were disdainfully called 'baton-virtuosi.' Among them were Schuricht, Bruno Walter, Fritz Bush, Erich Kleiber. This time, Hans Kindler could be counted along. All of them are first rate technicians, but possess besides the power to inspire the players of the Concertgebouw to intense music making. With whatever may be my knowledge of music, I want to protest again against such a depredation of great artists, who more than deserve their reputation!

"No one is universally perfect, but, like Mengelberg and Toscanini, and other 'perfectionists' in one line or another, so Hans Kindler showed a great and special gift and predilection for Brahms. The weight and sonority of this style suit him to perfection and we heard, in consequence, a Fourth Symphony of bone and marrow. It was an outstanding performance."

STEWART WILLE

Stewart Wille, accompanist of Lawrence Tibbett, received much favorable comment from the press of various cities during the past season. The New York Times noted: "Stewart Wille, who showed that he is an accomplished pianist in his own right in his playing of compositions of Bach, Griffes, and Lecuona, provided accompaniments that were remarkable for their humor and sensitivity."

According to the Telegram of Toronto, Can.: "Mr. Wille's accompaniments were beautiful and his solo numbers were exquisitely played. His touch is a happy blend of feather and steel, his technic is masterly and his interpretations are distinctive." The critic of the Times of Washington, D. C., said: "Stewart Wille proved not only an able accompanist to Mr. Tibbett but an accomplished performer in his own right. His rendition of the Bach-Siloti prelude from cantata No. 35 and organ prelude in G minor established his stature as a musician. He not only delivered Bach in a mathematical manner but made the most of the famous German's emotional possibilities, notably in the G minor prelude. Again, his presentation of the Debussy La Terrasse des Audiences du Clair de Lune and the tremendously dramatic Dohnányi rhapsody in C minor found exceptional favor."

The Chicago Herald-Examiner declared: "How much of Mr. Tibbett's success was due to the superb accompaniments of Stewart Wille it is unnecessary to estimate. But it is pleasing to record that this pianist had a fine success of his own in the clarified and illuminated song and countersong of some modernized Bach. He is a notable artist."

Following is an excerpt from the Star, of Seattle, Wash.: "Mr. Tibbett gave a group of spirituals, one of them, Lord, I want to be, composed by his notable accompanist Stewart Wille. Mr. Wille, by the way, shared greatly in the success of the evening."

The verdict of the Columbus, O., Dispatch: "Mr. Wille's intelligent and beautiful accompaniments had a great deal—a great deal—to do with the concert's success. In his solo offerings for the evening, we enjoyed the rippling harmonies and gentle suggestions of his Debussy and the tempestuous Malaguena, by Lecuona.".

"Supporting Mr. Tibbett as accompanist in the arduous task of pleasing an exacting public, Stewart Wille, concert pianist, an artist of marked ability, played two Bach numbers as solos," said the Vancouver, B. C., Sun. The critic of that paper continued: "Later he offered an exquisite modern composition, the Griffes White Peacock, to which he gave deep understanding of the composer's mood and the beauty of nuances. He also played the Malaguena by Lecuona and encore offerings.

After a concert at Cornell University, the Ithaca (N. Y.) Journal said: "Much of the brilliance of the concert is to be ascribed to Stewart Wille, a most exceptional accompanist. He played a perfect complement to the Tibbett voice, with an obviously intimate understanding of its peculiarities. His individual musicianship was given an opportunity to show itself in two piano solo groups. In the reception accorded him was something more than a perfunctory tribute to Tibbett's accompanist."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alazlo Allga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Della Benni
Virginia Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
Zara Bouson
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Charles C. Cukor
Norman Curtis
Stephen Crukar
Greta Dalmy
John Garrett Darling
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Lillian Evanti
Mary Fabian
Maestro-Geremia Fabrizi
Grace Fisher
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
Victor H. Kasper
Alberta Lauer
Mrs. F. P. Leary
Eliani Leori
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mendelssohn
Sonya Merkel
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Arnold Powell
Forest Redfield
H. E. Reynolds
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Marie Woodman Tufts
Fernando Villa
Harold Von Oppenheim
Elemer Von Pichler
Pauline Watson
Colton White
Roland B. Woodin

DONATO PARADISO
TEACHER OF SINGING
Studio 807-8, Carnegie Hall, New York. Circle 7-3878

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-0717

CORNISH SCHOOL
DRAMA • MUSIC • DANCE • ART
SUMMER SESSION June 18—July 31, 1934
Roy Street at Harvard Ave., No. SEATTLE, WASH.

LUCILLE LORELLE
Mezzo-Soprano
SAN CARLO OPERA COMPANY
Address:
825 Orchestra Bldg, Chicago, Ill.

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
609 S. Wabash Ave., Chicago

RAMIN
Germany's Great Organist
IN U. S. A.
OCTOBER 1—NOVEMBER 15
Management: BERNARD R. LABERGE
2 West 46th Street New York City

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., N. Y. C.
Tel. CIrcle 7-1093

ALFRED BOYCE
TEACHER OF SINGING
128 W. 59th St., New York—Tel. CIrcle 7-7290
Conductor Apollo Club, Brooklyn; Amphion Glee Club, Hackensack, N. J.; Morning Musical Club, Nyack, N. Y.

Russian Language Cipher System
CORRESPONDENCE COURSES —PRIVATE INSTRUCTION
Special Simplified Courses for Singers
O. COLEMAN, c/o Musical Courier
113 West 57th Street, New York

BERNARD GABRIEL
CONCERT PIANIST AND TEACHER
160 W. 73rd St., New York City
TRafalgar 7-6700

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

JASCHA FASTOFSKY
VIOLINIST — PEDAGOGUE — CONDUCTOR
Director: Queens Symphonic Society
STUDIOS: 8401 Boulevard, Rockaway Beach, N. Y.
150-11 87th Rd., Jamaica, N. Y. REp. 9-5156

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

Concert Organist
VIRGIL FOX
"One of the truly great organists."
Management: Barnard R. Laberge
2 West 46th Street, New York City

MADELENA
PALTENGI
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
ATHENAEUM CONCERT MGT.
113 West 57th Street, New York City

MARCELLA
GEON
PIANIST—TEACHER OF PIANO AND VOICE—OPERALOGUES
Studio: 160 W. 73rd St., N. Y.
Tel. TRafalgar 7-6700

KATE S.
CHITTENDEN
PIANOFORTE
REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

Mr. and Mrs.
HENRY HOLDEN HUSS
Joint Recitals, Piano and Voice Specialists
Studio: 809 Steinway Bldg.
113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y.
Tel. MOtt Haven 9-0363

DOROTHY
HERMAN
LYRIC SOPRANO
Opera—Concerts
825 Orchestra Bldg. Chicago, Ill.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary, Carnegie Hall, New York City

ISADORE L.
BUCHHALTER
Piano Teacher
Fine Arts Building Chicago, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, N. Y. C.
Tel. CIrcle 7-0951

CLARENCE
DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York City

SAMUEL SHANKMAN
CELEBRATED AMERICAN CONCERT AND RADIO
TEACHER-PIANIST-COACH
"Force and speed were contrasted with a sincere sentiment and delicacy.—*New York Times.*
ATHENAEUM CONCERT MANAGEMENT, Steinway Hall, New York
Personal Representative: Telephone DAyton 9-0487

EDWARD
COLLINS
Pianist
Composer
Conductor
503 Kimball Building Chicago, Ill.

MU PHI EPSILON
National Honorary Musical Sorority
NATIONAL CLUB HOUSE AND HEADQUARTERS
Telephone RIverside 9-9332 333 Central Park W. Apt. 33, New York
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.

ETTA
HAMILTON MORRIS
President New York Federation of Music Clubs
102 PIERREPONT ST., BROOKLYN, N. Y.
Tel. MAin 4-6935

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog sent on request

MILO LUCCA
Leading Operatic Baritone
Address 825 Orchestra Bldg., Chicago, Ill.

PASCARELLA
TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello
CARL, Piano
Address c/o Musical Courier
Steinway Bldg., N. Y.

1934 *Special Summer Session*
Westminster Choir School
UNDER THE PERSONAL DIRECTION OF DR. JOHN FINLEY WILLIAMSON
SILVER BAY, N. Y., ON LAKE GEORGE August 1 to August 19, 1934
The final rehearsals of WESTMINSTER CHOIR, preparing for its Fall European tour, will be conducted by Dr. Williamson at Silver Bay during this Summer School period.
Address all inquiries to: WESTMINSTER CHOIR SCHOOL, PRINCETON, N. J.

MARGARET
ROBERTS
SOPRANO
Address: 1417 Steinway Hall, N. Y. C.

MRS. GUY
BUSH
Composer
Lecture-Recitals
158 S. Serrano Avenue
Los Angeles, Cal.

OBERLIN CONSERVATORY
of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

TRINITY - PRINCIPLE
PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for a PMB circular
EFFA ELLIS PERFIELD
103 East 86th Street
At Park Avenue New York City

BERTHA OTT

CONCERT MANAGEMENT

Suite 1605—59 East Van Buren Street, Chicago
Concerts and Recitals—Write for Information

ELSA
HOTTINGER

LEADING CONTRALTO

SAN CARLO OPERA COMPANY

GEORGE ANSON

PIANO

School of Music

Illinois Wesleyan University
Bloomington, Ill.

ALMA
WITEK

VIOLINIST

Concerts and Recitals
Instruction
Faculty member, Academy of Allied Arts
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

BIANCA
SAROYA

Leading Soprano

of San Carlo and
Philadelphia Opera Companies

102 W. 85th St., N. Y. C. TR. 7-1761

LUCINDA MUNROE

LYRIC SOPRANO

Exclusive Management
JESSIE B. HALL
Suite 610 Fine Arts Bldg., Chicago

RUTH
RAY

Violinist

509 South Wabash Avenue, Chicago
Telephone Harrison 5930

Complete Training: Opera—Concert—Radio
Gerster-Gardini School of Singing
341 West 97th Street, New York City

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
FREDERICK HAHN
President-Director

LEO ORNSTEIN
JOSEPH W. CLARKE
TOSCHA SEIDEL

Outstanding Musical Institution of Philadelphia for the Past Sixty-Three Years

1617 Spruce Street Philadelphia, Pa.

UNIVERSITY OF MIAMI CONSERVATORY

BERTHA FOSTER, Director Miami, Florida
Write for catalog

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

JACQUES JOLAS, *Dean*
Faculty of Distinction—All Branches of Music—Degrees

For information address
E. J. Wotawa, Executive Sec'y.
720 S. Brook St. Louisville, Ky.

National School of Musical Education

EVA JACK, *Director* *Artistic Advisor*, LEE PATTISON

410 South Michigan Avenue, Chicago, Illinois

LAWRENCE COLLEGE
CONSERVATORY of MUSIC

Carl J. Waterman, Dean

APPLETON, WISCONSIN

Fall Term Opens September 19

Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.

The Cleveland Institute of Music

CONFERS BACHELOR OF MUSIC DEGREE, MASTER OF MUSIC DEGREE, ARTIST DIPLOMA

Public School Music Course in conjunction with Western Reserve University

FALL TERM BEGINS SEPTEMBER 17

BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

V. COLOMBATI

Voice Placement—Coaching

Teacher of Josephine Lucchese, Emily Day, Nancy McCord, Hallie Stiles, Claire Alcee, etc.

145 West 80th St., New York
Phone SUsquehanna 7-7763

EDITH BIDEAU
NORMELLI

SOPRANO

Concert, Oratorio

Director of Music: Seabury-Western Theological Seminary (Episcopal)

PRIVATE VOICE STUDIO
1718 Sherman Ave., Evanston, Ill.

DIMITRI
ONOFREI

Leading Tenor

of San Carlo and
Philadelphia Opera Companies

102 W. 85th St., N.Y.C. TR. 7-1761

FREDERICK
SCHLIEDER

Creative Music Education

Studio: 27 West 72nd Street, New York
TRaf. 7-4200

OTTO LUENING

Composer—Conductor

2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition

Address c/o Musical Courier,
113 W. 57th St., N. Y.

NICOLAS
GARAGUSI

SOLO VIOLINIST

RADIO STATION WMCA
1697 Broadway, New York City

NINA PICINI-MERSEREAU

Composer of Operas and Librettos, Songs and other works

473 Archer St., Freeport, L. I., N. Y.

PERFORMANCE AT THE HOME OF CHARLOTTE GADSKI-BUSCH,
Berlin. From left to right: Elfriede Purfürst, soubrette; (standing), Sophie Hohmann, contralto; Herbert Keck, dramatic tenor; Richard Wenningen, lyric tenor; Eva Duffing, soprano; Irene Lucius, dramatic soprano (engaged for the Landestheater; Altenburg); Charlotte Gadski-Busch, teacher of dramatic art; Irma Demuth, dramatic soprano; Elfriede Kunter, contralto; (standing), Dorel Handman, pianist and conductor, and Gustav Lücke, baritone. (Reink-Atlaphot, Berlin.)

LILIAS MACKINNON
with her class at Katharine Branson's School, Ross, Cal., where she gave her course of lectures, Memory for Music and Other Things.

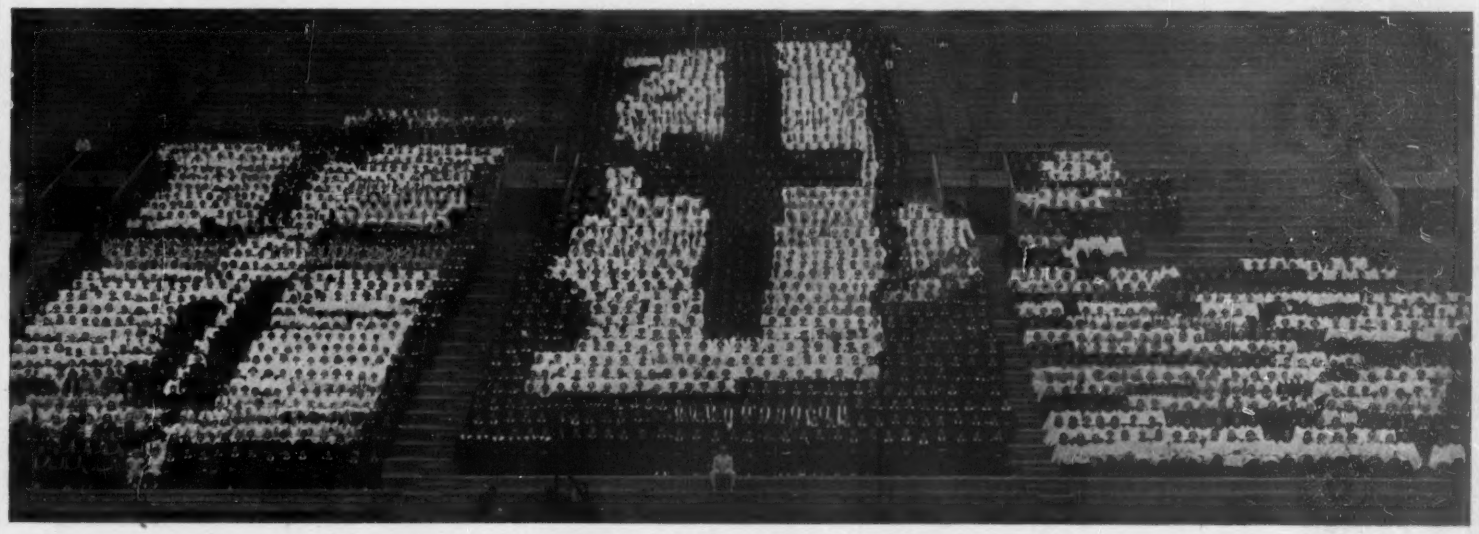
ABRAM KAROL,
violinist, of Allentown, Pa., is spending several months in California preparing his repertoire for next season.

A MUSICAL QUINTET IN SUNBURY, PA.
The soloists and conductor for a recent performance of Dvorak's Stabat Mater by the Mendelssohn Club of that city. The photograph shows Jeannette Vreeland, soprano; Nevada Van Der Veer, contralto; Dan Gridley, tenor; Frederic Baer, baritone; and J. Lewis Roberts, conductor. (Photo by Guy Rippel.)

MRS. LEONORA WOOD ARMSBY,
managing director and chairman of the music committee of the Philharmonic Society of San Mateo County, Cal., which sponsors the annual summer music festival in the Woodland Theatre, Hillsborough. Four symphony concerts will be presented this year, the first July 8, the others on alternate Sunday afternoons through August 19. The San Francisco Symphony Orchestra is to be heard on these occasions under three guest conductors, Sir Henry Wood, José Iturbi and Fritz Reiner. This is the ninth consecutive year of the concerts.

ISIDOR ACHRON,
pianist, has returned from recital appearances in Paris and London. The picture was taken in England.

(At right) RALPH LEOPOLD,
pianist. He is again dividing his summer between Cape Cod, Mass., and Cleveland, where he visits his sister and brother-in-law, Mr. and Mrs. Newton D. Baker.



THE TALBOTT FESTIVAL OF MUSIC AT PALMER STADIUM, PRINCETON, N. J.,
with 3,300 graduates and members of the Westminster Choir School (Dr. John Finley Williamson, director) and guest choirs. Among the many features of the Talbott Festival, held on June 7, 8 and 9, was the procession at the beginning of the final concert of the series. It took about three-quarters of an hour for the Westminster graduates and their choirs to march around the huge stadium and take their places for the program. (Photo by Knickerbocker.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

ALEXANDRE TCHEREPNINE

Russian Composer-Pianist, During His World Tour Will Return to America, March and April, 1935